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A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND ITS ALLIED ARTS

Thirty-fourth Year

Price 15 Cents

Subscription \$5.00

Foreign, \$6.25 Annually

VOL. LXVI.—NO. 18

NEW YORK, WEDNESDAY, APRIL 30, 1913

WHOLE NO. 1727



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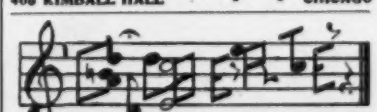
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# BERLIN

Jenaer Str. 21.  
Berlin, W., April 12, 1913

The Charlottenburg Opera, far from being discouraged at the non-success of Puccini's "Girl of the Golden West," which it brought out on March 28, has already presented Berlin with another novelty in the shape of Arthur Schnitzer's pantomime, entitled "Der Schleier der Pierette" ("The Veil of Pierette"), with music by Ernst von Dohnanyi, the well known Hungarian pianist-composer. The pantomime met with cordial reception, although the short, one act comic opera, "Tante Simona," by the same composer, which preceded the pantomime, was a failure. It is a naive, old fashioned comedy, to which Dohnanyi has written modern, heavy and quite incongruous music. This discrepancy between action and music is fatal to the success of the opera. The same subject set to light, pleasing, melodious music might have met with hearty approval, both on the part of the press and the public. Dohnanyi was the recipient of friendly applause at the hands of his admirers, but the press will have naught of "Tante Simona."

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With his pantomime, however, Dohnanyi has written something of real value. Death and love are the keynotes of the action on the stage and the music has atmosphere; it is plastic, it is full of light and shade; it illustrates admirably the comic and the tragic elements of the pantomime—in short, it is a very clever bit of writing, full of modern touches but not anarchistic or crazy and, after all, it is based on an academic training. Dohnanyi conducted most effectively in person. The part of Pierette was well placed in the hands of Miss Galafres. Linden was an excellent Pierrot. The one act opera which preceded was conducted by Krasselt, the title role being sung by Miss Marck and that of her niece, Beatrice, by Eleanor Painter, our young countrywoman, who possesses the most beautiful voice among the personnel of the Charlottenburg Opera.

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George Fergusson was in unusually good form at his final recital of the season, given at Beethoven Hall, on Thursday. This was one of the most successful concerts that the Scotch-American baritone has ever given in Berlin. His voice sounded free, full and sympathetic and was under perfect control. His interpretations, both of old Italian arias and of modern German lieder, were noteworthy for refinement of conception and for exquisite taste and delivery. He opened his program with a group of old arias by Lully, Gretry, Pasquini and Monteverde. The aria, "Tu se morta," from the latter's "Orpheus,"

was sung by Fergusson with depth of feeling, with great variety of tone color, with remarkable purity of diction and with a simple grandeur of style that was wholly in keeping with the beautiful, somber character of this old gem. A group of six lieder by Robert Kahn, who accompanied the singer, were beautifully interpreted by Fergusson, who has lived so long in Germany that he has become thoroughly imbued with the spirit of the German lied. In these lieder Kahn reveals excellent ideas and powers of expression, although he is considered influenced by Brahms. The program was brought to a conclusion with



SCENE FROM THE NEW PANTOMIME, "DER SCHLEIER DER PIERETTE," WHICH WAS PRODUCED AT THE CHARLOTTENBURG OPERA.

a group of six Brahms lieder, which Fergusson presented in a manner that left no doubt as to his complete understanding and appreciation of the composer's mission. Each number of the group was superbly sung. The singing of this group alone was quite sufficient to place Fergusson among the elect as a lieder interpreter. The rich quality of his voice, his individual style, now lyric, now dramatic, and his strong accents when required, were all brought into play here. Fergusson is an artist of great versatility and his varied powers of interpretation always command the admiration of his noted colleagues, of whom I noticed a number in the hall. When Fergusson visits America again, which he intends to do ere many seasons pass, he will certainly meet with a rousing reception.

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A large audience filled Beethoven Hall on Tuesday, when Ludwig Wüllner gave a popular song recital, pre-

senting a program that included some of the best known Schubert and Schumann lieder and two Loewe ballads. Wüllner, whose voice for a time was impaired because of prolonged indisposition, now is in full possession of his powers again. I have never heard him sing better than he did on Tuesday. He created a furor with his listeners, among whom I noticed many well known professional singers. At the close of the program Wüllner recited "Hector's Funeral," from the "Iliad," in a very good German translation by J. H. Voss with a melodramatic musical setting by Botho Siegwart. The music is for the most part commonplace, but toward the close it works up to an effective dramatic climax. Wüllner declaimed with wonderful emotional power, holding his audience spellbound. However, the impression is greater when he recites "Manfred" with Schumann's music or Wildenbruch's "Hexenlied" with Schilling's music; not because the art revealed in these is any greater, but because of the more vital appeal of the subject.

\*\*\*

Carl Flesch, Arthur Schnabel and Jean Gerardy gave their final concert of the season as a trio organization in the large hall of the Philharmonie. This was their ninth appearance in ensemble this season, they having given seven Beethoven evenings at Beethoven Hall prior to Christmas and two concerts in the Philharmonie since, playing each time to crowded houses. There is really nothing new to be said about the playing of these three artists. Their ensemble is homogeneous to a remarkable degree, while the individuality of each performer is in evidence whenever his part calls for predominance. This trio certainly has become a prime favorite with the public, and could from now on give an almost indefinite number of concerts here each season with the assurance of always having a full house. This, their last concert, was of particular interest because they had the assistance of the Philharmonic Orchestra and of Richard Buhlig, pianist, who together with Schnabel gave a most effective reading of the Mozart E flat concerto for two pianos. Flesch and Gerardy were also heard in the Brahms double concerto for violin and cello with orchestral accompaniment. It was the finest performance of this work that has been heard here in recent years.

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Joan Manen, the celebrated Spanish violinist and legitimate successor of Sarasate, although he resides in Berlin, is rarely heard here in concert. After a pause of several seasons he made his reëntree in a recital at Beethoven Hall on Wednesday. He scored an immense success, the enthusiasm of his countrymen, in particular, who were present



THE ORCHESTRA THAT PLAYED AT THE ASTOR-BILT'S BALL.  
Ysaie Kubelik Gerardy Lehar  
(An April fool joke of the Berlin Illustrierte Zeitung.)

Von Vecsey Elman

Kreisler

W. Hess

Caruso

Huberman

in large numbers, being boundless. Manen is a virtuoso of the most gifted and finished type. His technic is every whit as great and facile and reliable as was that of his famous countryman, Sarasate; his smooth, sweet, oily tone also and his impeccable intonation remind one of Sarasate, and, like him, Manen excels in compositions of the character of Lalo's "Spanish" symphony, with which he opened his program and of which he gave a magnificent rendition. Two movements from a Bach sonata, however, were also admirably presented. The rest of his program consisted of smaller virtuoso pieces that were played with consummate finish. Sarasate's "Andalusian" serenade is one of the weakest of all of that famous violinist's compositions. Played less beautifully than Manen played it, it would be a great bore. Hubay's "Humoreske," which was dedicated to Manen, also has very little musical value. At the end of his program the violinist was repeatedly encored. He had the assistance of Felix Dyck, pianist, who played Brahms' variations and fugue on a theme by Handel, and after many insistent recalls a very difficult encore that was unfamiliar to me. Dyck, a pupil of Moritz Mayer-Mahr, is an exceptionally gifted pianist. He possesses an extraordinary technic and a sympathetic tone. As an interpreter he reveals excellent taste and he also has tem-

perament in abundance. He scored a success nearly as great as that of the concert giver.

A new Leschetizky pupil, Benno Moiseiwitsch, made a successful debut at Bechstein Hall. He is a youth of pronounced pianistic endowment and his musical and interpretative gifts, when fully matured, will be of a formidable order. Moiseiwitsch, in accordance with the deplorable fashion of the day among debutants, opened his campaign with heavy ordnance. His performance of Beethoven's sonata, op. 111, in C minor, made a strong impression, nevertheless, particularly as a demonstration of temperament. He is technically thoroughly equipped, his touch is plastic, but in cantabile playing he has yet much room for development in the way of depth of expression. There is too much fire and not enough poetry and emotion. However, he is a pianist who will make his way.

Steinbach's successor as conductor of the annual series of concerts given by the Berlin Society of Music Friends is Ernst Wendel, of Bremen. Wendel made his debut at the fourth and last concert of the series given at the Philharmonie on Monday. He chose for his entire two of the most hackneyed orchestral numbers, Beethoven's "Eroica" symphony and Wagner's "Meistersinger" overture. The new conductor made, on the whole, a very good

impression, although it was evident from his readings that he is not a Steinbach. He is thoroughly en rapport with his orchestra, however, although occasionally he overdoes in the way of nuances and in his attempts to give undue prominence to inner voices. His style of conducting is rather external and in the way of cues he overdid, at least, for an orchestra of the caliber of the Berlin Philharmonie. Nevertheless, Wendel is a gifted leader and a musician of serious intent and lofty endeavor. Between the symphonic numbers Schnabel gave an admirable performance of the Schumann concerto.

A new piano trio by Elizabeth Kuyper was introduced to Berlin at a concert given by the female choir of the German Lyceum Club. The most important movements of the trio, which is written in the key of D, are the adagio, which, with its broad, flowing cantabile, made an excellent impression, and the finale, which pleased particularly with its verve and rhythmic swing. However, the other two movements also contained excellent material, as, in fact, do all compositions that emanate from the pen of this gifted Dutch composer. Choral numbers by Averkamp, Vincent d'Indy and Julius Röntgen were sung by the ladies of the choir with a none too great fidelity to the pitch, but otherwise most satisfactorily.

The Stern Conservatory is giving this year again, as always, a series of public performances by the pupils of its operatic school. They opened at the Nollendorf Platz Theater, presenting acts from Nicolai's "Merry Wives of Windsor," Lortzing's "Waffenschmied" and Ignaz Brüll's one act opera, "Gringoire." The performances of the pupils, both from a vocal and from a histrionic standpoint, were most praiseworthy and the results must be gratifying both to Nicolaus Rothmühl, the head of the operatic department of the school, and particularly to Gustav Hollaender, the director. Among the numerous pupils who thus appeared before the footlights for the first time, Margarete Schraiber deserves special mention as Frau Fluth in the "Merry Wives of Windsor," she revealing a noteworthy vocal technic and no small degree of dramatic ability. Susi Hollaender, daughter of Director Hollaender, who recently made a successful debut in a recital at Bechstein Hall, sang the part of Marie in the "Waffenschmied" admirably. The orchestra and vocal ensemble were conducted by Professor Hollaender himself. The pupils' orchestra distinguished itself heartily in the overture to the "Merry Wives of Windsor." Among the young gentlemen, Messrs. Cillag and Wackenroder, who attracted favorable attention at the pupils' performance last year, proved that they had made good strides in their art. Arpad Palotay, a young Hungarian singer, gave an excellent account of the title role in "Gringoire." The next performance will be devoted to a special Verdi program. Acts from "Trovatore," "Rigoletto" and "The Masked Ball" will be given.

Oskar Fried has been engaged to conduct several concerts at La Scala in Milan next month and also a series at Astruc's new theater in Paris next November.

Fritz Kreisler recently scored an enormous success with a recital at Monte Carlo.

Max Reger is forty years old. On his birthday the Duke of Saxony-Meiningen conferred upon him the title of General Music Director.

Alexander Petschnikoff is to remove from Berlin to Munich, where he has accepted a position as head of the violin department of the Royal Academy of Music.

Edith Lucille Robbins, of Lincoln, Neb., who has been studying here for the past three years with George Fergusson, is the possessor of a sweet, pure soprano voice and a technical proficiency that bespeaks her admirable training. I recently heard the young artist sing "Summer," by Chaminade, a Norwegian "Echo Song," by W. Thane, and the aria, "Hear Ye, Israel," from "Elijah." A noteworthy feature of Miss Robbins' singing is her trill, which is remarkably quick and brilliant. She reveals intelligence and feeling in her interpretations and seems fitted particularly for oratorio work. But she is also well equipped for concert singing, and her repertoire includes a large number of arias and songs.

Zetta Gay Whitson, the young American violinist and pupil of Spiering, who made a successful debut in Berlin last autumn, is now living in Chicago. She has been chosen to represent the Chicago clubs at the biennial of the National Musical Federation in April.

Estelle Wentworth, a pupil of Frank King Clark, who has been singing with great success at the Dessau Court Opera for the past year, has just signed a most favorable contract with the Freiburg Opera.

Numerous pupils of Moritz Mayer-Mahr, the well known Berlin piano pedagogue, have scored brilliant successes in

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Well known and highly successful exponent of Leschetizky's principles combined with many original and unique features of a long experience. During last season five of Mr. Heinze's pupils made their debut with the Philharmonic Orchestra in Berlin. Further inquiries invited.



public the past season. Jascha Spiwakowski, a fifteen year old Russian boy, has been hailed by the critics both in Germany and Russia as one of the most extraordinary pianistic talents of recent years. The sisters Else and Cécile Satz have received ovations in Germany, Belgium and England. In the latter country they had the honor of playing before the Queen. Both girls studied with Mayer-Mahr at the Scharwenka Conservatory, where he has been a teacher for more than twenty years. Felix Dyck is another pupil of Mayer-Mahr who has been acclaimed by the critics as an artist of superior order. Privately and at the Scharwenka Conservatory Mayer-Mahr has taught upward of 100 pupils the past season, but in spite of his enormous activities as a teacher he has found time for public solo and ensemble work, in which he has been most successful.

So great is the public interest in the Bach-Beethoven-Brahms festival to be given here the end of this month that not only all seats for the entire series for the evening performances, but also for the public rehearsals, have already been sold. The festival is to be given by the Concert-Direction Wolff in commemoration of the twenty-fifth anniversary of the Kaiser's ascension to the throne.

Although the courts have forbidden Felix Weingartner to conduct a public concert in Berlin before the year 1916, he is to conduct two concerts here privately before invited audiences on May 26 and 27 in the Marble Hall of the Zoological Garden. These concerts are to be given in connection with the celebration of Weingartner's fiftieth birthday. The Blüthner Orchestra and the Kittel Choir of 250 singers will assist.

ARTHUR M. ABELL.

#### Fargo Male Chorus Concert.

The Hazelton Quartet—Jessie Hazelton, soprano; Lillian Wright, contralto; Sam Kantor, tenor, and P. A. Rudd, baritone—assisted the Orpheus Male Chorus of Fargo, N. Dak., in the following program given recently in that Western city:

Giv Agt .....	Alfred Paulson
Tonens Magt .....	F. A. Reisinger
Jeg vil fly .....	Oscar Borg
Orpheus Chorus.	
Rigoletto Quartet .....	Verdi
Hazelton Quartet.	
Vort Land .....	J. A. Josephson
Klara Stjerna .....	H. Weiterling
Orpheus Chorus.	
Sakta hun slumrar redan .....	F. A. Frieberg
Jagtsang .....	J. P. Cronham
Odet.	
Soldiers' Chorus (Faust) .....	Chas. Gounod
Orpheus Chorus.	
Inga Lil .....	Gustaf Noren
Dalmarsch .....	Ivar Wideen
Orpheus Chorus.	
Caro Nome (Rigoletto) .....	Verdi
Jessie Hazelton Askegaard.	
Serenade, Kormodjassen .....	P. E. Lange-Muller
Skona Mai .....	L. Been
Orpheus Chorus.	
Nocturne (Martha) .....	Flotow
Hazelton Quartet.	
Olaf Trygvasson .....	P. A. Reisinger
America.	
Orpheus Chorus.	

The chorus, which comprises about fifty voices, is one of the leading singing societies of the Northwest.

The entire program, especially the number by Jessie Hazelton Askegaard, and the "Soldiers' Chorus" from "Faust," was enthusiastically received.

#### Francis MacLennan in Stettin.

Francis MacLennan is a favorite tenor in nearly all of the important cities of Germany, where he has repeatedly been heard in guest performances. Appended are glowing tributes to his art as paid him by the press of Stettin after appearances there in "Boheme" and "Butterfly":

Yesterday's repetition of Puccini's "Boheme" was made especially attractive by the appearance as guest of a member of the Berlin Royal Opera, Francis MacLennan. Our visitor, who belongs to the very first rank, is an artist in the true sense of the word, one of the elect. It seems somewhat deplorable that the part of the poet Rudolf was set him, for the huge vocal material he possesses clamors for a wider scope of action than was possible to him here. He owns a tenor of magnificent, sated timbre, and of such range and power that our theater would have been almost too small to do him justice, had not the artist kept his organ within measured bounds. Dramatically, too, his performance was excellent to a degree. And yet we can but repeat our regret at the choice of parts and must request the management to endeavor to bring our guest back to us once more and place him before a different task.—Stettiner Neuste Nachrichten, April 6, 1910.

#### STETTIN: "MADAME BUTTERFLY."

Francis MacLennan, of the Berlin Royal Opera, had been won for the part of Pinkerton. Our guest possesses wonderful vocal qualities. His voice, of an almost baritone timbre, is warm and rich and of a glorious range. His acting was excellent and enhanced by a magnificent figure. He gave us the absolutely true impersonation of a superficial, thoughtless man of the world, who lives but for the passing moment.—Okece Zeitung, Stettin, October 25, 1909.

The artist can call a powerful, exquisitely schooled tenor with almost baritone color his own, and excelled both as singer and actor.—Stettiner Montag-Zeitung, October 25, 1909.

Mr. MacLennan, of the Berlin Royal Opera, proved himself nobly

equipped for the role. His high notes were full of a wondrous charm.—Generalanzeiger, Stettin, October 24, 1909.

We heard a voice of splendid effectiveness and fine development,



FRANCIS MACLENNAN.

which, united to forceful dramatic interpretation, made a remarkably noble and finished entirety.—Stettin, October 24, 1909. (Advertisement.)

#### Eleanor Spencer Arouses Enthusiasm.

Aix-la-Chapelle, that ancient German city famous for its Charlemagne associations of yore and famous for its



ELEANOR SPENCER.

remarkable mixed chorus, second perhaps in the Fatherland only to the Philharmonic Choir of Berlin, has acclaimed our young countrywoman, Eleanor Spencer, as a pianist of extraordinary talent and attainments. The following criticism, that appeared in the Familienblatt Generalanzeiger after Miss Spencer's first appearance in that city, testifies to the enthusiasm that she aroused:

The soloist was Eleanor Spencer, who is already the pride of her country people on the other side of the water, and who, during the short time she has been on the Continental concert stage, has become one of the stars of the artistic firmament. What one most admires in the work of this young American is the rare warmth of feeling, a deep understanding of the Beethoven music and—from a technical standpoint—a warm, velvety touch. This last attribute produces a peculiar golden quality of tone and lends strength to her musical eloquence so that it convinces and inspires. Heard in such an effective setting, Beethoven's concerto No. 3, took on rare beauty; particularly was this felt in the largo, which was like a devout and fervent prayer and achieved, therefore, a profound and unwonted effect. After this performance we awaited eagerly for the "Sonata Appassionata," for here the soloist is thrown entirely upon her own resources and is better able to show her real significance as a Beethoven interpreter; in this case we can only say that Fr. Spencer is a Beethoven interpreter par excellence; she has penetrated deeply into the spirit of the mightiest of our musical heroes and understands so intimately the language of the master that she

will always be able to give an individual stamp and coloring to her interpretations.—Aachener Familienblatt, December 18, 1911.

The major part of the program fell to the share of the pianist, Eleanor Spencer. She played the Beethoven C minor concerto with spontaneous vigor and with modest refreshing unaffectedness. The pianist rose to the high water mark of art in the "Sonata Appassionata"; in the reading of this work her wings seemed to grow and spread perceptibly, and it seemed as if a carefully banked fire had suddenly broken its bounds. Like the Walküren on their storm steeds, the metallic harmonies of the last movement rushed through the hall. The numerous enthusiastic recalls proved beyond question that the sympathetic artist has created a deep and permanent impression.—Aachener Generalanzeiger, (Advertisement.)

#### Nielsen's Universal Popularity.

Alice Nielsen's recitals throughout the entire country have developed into events of note and deserved popularity. Her record for "return dates" is certainly something to be proud of.

Miss Nielsen, soprano of the Metropolitan and Boston opera companies, is under the concert management of Charles L. Wagner, 1451 Broadway, New York. Her beautiful voice and charming personality have won her the interest and patronage of royalty. She has been favored many times by "command" performances at Buckingham Palace and Windsor during her seasons of opera in London.

The extent of Alice Nielsen's success and popularity on this continent, both in opera and concert, may be gauged by the following tributes from the press of various cities from coast to coast:

Alice Nielsen sang with the spontaneity of a bird, with a penetrating flexible quality of tone, with unimpeachable style and astonishing facility in the delivery of the fiorature. Her gossamer pianissimo notes were as unique as her production of them was puzzling, and her singing of Ardit's "Il Bacio Waltz," in the lesson scene, an unconditional conquest.—Montreal Daily Herald, January 4, 1913.

Miss Nielsen excelled in pure lyric vocalism, in emotional nuancing and in dramatic interpretation. She was par excellence the artist, but so suffused her singing with emotion that even strong men were moved to tears—the "dry tears" which burn the heart. Nothing more moving has been heard in the city than her singing of the pathetic aria "One Fine Day." Miss Nielsen won a triumph last night.—Toronto Daily News, February 26, 1913.

Personal charm, supernal youth and the natural gift of song combined to lift Alice Nielsen above the plane of her contemporaries. Adulation from men and women alike is bound to trace her like a shadow throughout the course of her glittering, artistic and eminently successful career as an operatic prima donna and concert singer.—Grand Rapids Herald, February 22, 1913.

A hymn of praise could be written around last night's concert by Miss Nielsen. . . . Let every musician attend the second concert tonight and get a singing lesson from Alice Nielsen.—Winnipeg Tribune.

Alice Nielsen's song recital yesterday afternoon in Orchestra Hall had much to recommend it to the enthusiastic approval of the experienced listener. It served to display a vocal art remarkable for its purity, for the fresh, translucent beauty of the tone, for the breadth of resource, developed, and for the superlative command of all legitimate means to variety of expression. Reinforced by the charm of her personality, the grace, beauty and simple earnestness of her art moved Miss Nielsen's audience to such demonstrative expressions of approval that repetitions and additions to the program were numerous, and even at its conclusion the public was still clamoring for more.—Chicago Daily Tribune, February 17, 1913.

No such reception has been accorded any other prima donna here excepting Tetrazzini, and though tired from a succession of hard public appearances since Wednesday, the charming singer responded to numberless encores.—San Francisco Bulletin, November 25, 1912. (Advertisement.)

Camillo Horn's F minor symphony was heard recently at Braunschweig.

Reger, d'Indy and Pfitzner are to conduct at the Strassbourg music festival.

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## PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beaumarchais, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, April 25, 1913.

Norah Drewett, whose Berlin triumph was recorded in a recent number, gave a recital April 8 at the Salle Erard which attracted a large and influential audience. There is such a surfeit of piano recitals these days in Paris—and some of them of such inferior quality, both as regards execution and choice of program—that the artist who manages to have his hall three-quarters full may be considered almost a magician. Music lovers here, however, have excellent memories, and it was gratifying to note that Miss Drewett had a "full house," also that those who had heard her previously in Paris had evidently spread her fame abroad and came to be regaled again. The program, which should have suited all tastes, was as follows: So-



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GALLERY OF APOLLO, THE LOUVRE, PARIS.

nata in C (Brahms); fantasia in F minor (Chopin); rondo in D (Schubert); prelude and serenade (Emile Blanchet); "Danse" (Rudolph Ganz); "Deux Pieces pour Piano" (Egon Wellesz); "Bruyeres" and "General Lavigne-Eccentric" (Debussy); sonatine (Ravel); polonaise in E (Liszt). The Brahms was given with a clearness, decision and beauty of phrasing which immediately captivated the audience. Delicacy and distinction marked the execution of the fantasia and rondo. This fantasia has been rather overdone here of late, appearing on almost every other program one picks up. Some of the publicly approved Chopin interpreters have distorted it so strangely as to make the opening bars almost unrecognizable. Miss Drewett's interpretation, however, was quite free from extravagances, and was remarkable for its simple nobility, breadth of style and fidelity to the markings of the composer, who, after all, considering that he was one of the finest pianists of his day, must have had the good sense to mark his work as he desired it to be played. The middle items on the program were obviously the source of attraction to most of those present, and the entire hall was veritably agog as to how the pianist would treat their beloved Debussy and his contemporary disciples. But sympathy for the girlish soul endeavoring to grapple with the intricacies of such a complex psychology as Debussy changed to consternation and tremendous enthusiasm as the young virtuosa went on to prove to her hearers that she is as thoroughly capable of mastering the modern French composer's musical thoughts as anything else. Again the astonishing maturity and intellectuality of the interpretations convinced those present that the personality of this young virtuosa is a power to be reckoned with. Each phrase was modelled with care and perfection such as caused many to marvel at the beauties of the music, although they must have been conversant with every note of these pieces. The Ravel sonatine was given a particularly delicious rendering, which aroused tremendous enthusiasm. Finally in the Liszt polonaise a technically fine climax was added to a most interesting program. Miss Drewett has plenty of big concert engagements in Austria and Germany to keep her busy, but we should certainly like to see and hear her more often in Paris.

Kreisler gave a concert on Sunday afternoon at the Salle Gaveau, which, as is invariably the case when he

plays there, was packed. His program consisted of the Brahms concerto, the Max Bruch concerto in G minor, Saint-Saëns' "Rondo Capriccioso" and two little pieces of his own, "Caprice Viennois" and "Tambourin Chinois." The Brahms concerto is another piece approaching dangerously near to the hackneyed stage on the concert program. Carl Flesch played it with depth of feeling and tonal fluency a few Sundays ago at the Lamoureux concerts, Melsa gave it with distinction the other evening and numerous other violinists have had it on their programs during the past few weeks. Kreisler's version was remarkable for that purity and sobriety of tone and perfect mastery of technic for which he is so renowned. The distinctness and fluency of the arpeggios in the first movement and the tenderness imparted to the adagio lent the work eternal freshness. In the Max Bruch concerto the rippling motifs of the allegro were given with a depth of feeling which moved all hearts, while the double stopping was masterly. The usual demonstration took place after the concert, and after Kreisler had given an encore the management was obliged to turn out the lights in order to induce the audience to quit the hall.

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Jacques Thibaud, violinist, and Alfred Cortot, pianist, who form two-thirds of the much lauded Thibaud-Cortot-Casals Trio, gave a concert on Monday at the Salle des Agriculteurs, the program reading: Beethoven sonata in A major, Schubert duo and Schumann's second sonata in D minor. The ensemble of these two artists is admirable, but it hardly compensates for lack of tonal quality, which was especially conspicuous by its absence in the playing of the violinist, who, however, was technically proficient. The performance was irreproachably correct, and quite a brilliant feature was the dash and exuberance given to the allegro and scherzo movements. Both artists are very popular and received an ovation. They give another concert together at the same hall on Thursday.

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Estelle Heartt, a well known singer and teacher, of Los Angeles, Cal., and better known as Mrs. Dreyfus, was heard at a recent matinee at the Comedie Marigny, when she illustrated a causerie on Handel by singing some of his best known songs. Her contralto voice was splendidly suited to the music, and she had a deservedly warm reception. A very inferior orchestra, announced as the Orchestre Colonne—but there must be a mistake somewhere—played selections from Handel under an equally indifferent conductor. It was regrettable that the high standard of Estelle Heartt's singing was not maintained by the other musicians, and I should like to hear her another time in a more congenial atmosphere.

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Hélène-Marguerite Luquiers, the possessor of a light soprano voice of pleasing timbre, gave a concert at the Salle Pleyel on Saturday, assisted by the Willaume Quartet and William Bastard, organist at the Victoria Hall.

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Geneva. She sang a number of songs by Debussy, Mahler and César Franck, and in addition to being vocally clever, proved herself a musician by singing them with taste and charm. A first hearing was given to a suite of songs by Lucien de Flagny, with string quartet and tympani accompaniment, and conducted by the composer. This strange and original combination proved highly effective, and it will be interesting to see whether M. de Flagny, who is a composer of real worth, will have any imitators, and if so, who they will be. The Willaume combination played very efficiently Debussy's extremely difficult quartet, and William Bastard gave admirable renderings of the toccata (Gigout) and Boëllmann's "Suite Gothique," in spite of being handicapped by the confines of a miniature organ.

Apropos of Debussy, I had the privilege the other morning of hearing a rehearsal of his new symphonic poem for orchestra and piano, which is to be played at the next concert of the Société Nationale de Musique on April 18 at the Salle Gaveau. The work, which is split up into movements, is called "Spring," and, judging from the excerpts which I caught, is likely to cause a furore of enthusiasm. The atmosphere and painting in the first movement are typically Debussy. In a whirl of wonderful orchestration the composer depicts the change from winter to spring, the note of rejoicing and gaiety of life being accentuated as the leaves of the trees break into bud, the cold March winds disperse and the last April showers fall. All this is picturesquely expressed and told in the most convincing style. The second movement is a surprise. Here Debussy has apparently temporarily discarded the music scale by which we all recognize him. From a purely Debussy standpoint the soft flowing harmonies that he welds in the second, and slow, movement, are absolutely revolutionary. The composer has risen to sublime heights in this part of the work and seems to have attained a new ideal of infinite promise. Only the future can tell what it may be worth.

Walter Morse Rummel, who is every atom as fine a composer as he is a pianist, gives a recital at the Salle des Agriculteurs on Friday, and Paul Lyonnet, noted for his fine renderings of Campbell-Tipton's piano works, will play at the Salle Erard this evening and on April 21.

#### Vida Llewellyn in Germany.

The young American pianist, Vida Llewellyn, of Chicago, a pupil of Victor Heinz, has been acclaimed as an artist of superior order in all the large German cities in which she has played the past season. Appended are excerpts from her press notices received from Dresden, Berlin, Breslau and Halle:

What the young pianist, Vida Llewellyn, gave us the pleasure of hearing on Monday at the Palmengarten was a refined, artistic performance, which evinced a superior school of playing. The toccata and fugue by Bach-Tausig showed an easy mastering of the difficult task. The beautiful sonorosity of the bass was especially conspicuous. Still more striking was the rendering of the Beethoven sonata, op. 111. The first part is one of Beethoven's most beautiful creations. Here the artist followed the spirit with utmost conscientiousness and accuracy. The second part, with its variations, was played as Beethoven intended it—as one consecutive whole, without pauses.—Dresden-Elbzt. Abendpost, March 12, 1913.

The "Klavierabend" of the American, Vida Llewellyn, offered a magnificent program. . . . The artist is possessed of a dazzling technique and seems eminently predestined for dramatic tone poetry.—Dresdner Rundschau, March 15, 1913.

We were pleased to see how solidly and firmly the young American set forth the theme of the toccata and fugue by Bach-Tausig, and the manly Carreño-like style in which she performed the first part of the great C minor sonata, op. 111, of Beethoven.—Dresdner Journal, March 11, 1913.

Of the piano recital of Vida Llewellyn I heard the toccata and fugue by Bach-Tausig and Beethoven's sonata, op. 111. This was enough to convince me that the young artist is extraordinarily well equipped technically and that she earnestly seeks to do justice musically to her task. . . . —Bayerische Staatszeitung, Munich, March 15, 1913.

New to us was the American, Vida Llewellyn, who, very musically endowed by nature, played with temperament and great vigor.—Allgemeine Rundschau, Munich, March 29, 1913.

At the recital of Vida Llewellyn we made the acquaintance of a very gifted pianist. . . . She completely fascinates by her youthfully fresh and unaffected manner. Schumann's "Carneval" was rendered perfectly splendidly; also Bach-Tausig's toccata and fugue and Beethoven's sonata, op. 111, were performed in a superb style.—Münchener Neueste Nachrichten, March 14, 1913.

Vida Llewellyn evidences a most noteworthy talent. . . . The performance was of a manly character throughout. . . . Especially praiseworthy was the playing in four exquisite, eminently musical

character pieces by Hugo Kaun and three Strauss compositions of a most intimately poetical nature.—Leipziger Tageblatt, March 15, 1913.

The pianist created a most favorable impression, manifesting through the rendering of Beethoven's formidable sonata, op. 111, and Bach-Tausig's toccata and fugue her superior gifts and iron industry. Both technically and intellectually the performance was a most praiseworthy one. . . . Her tone was always refined, according to healthy principles of production, never forced through application of brute strength.—Leipziger Neueste Nachrichten, March 15, 1913.

The pianist, Vida Llewellyn, has at her command a sonorous and refined tone and a very remarkable technique. That she is also musically well endowed was clearly evidenced by the whole manner of her playing. . . . —Berliner Börsen Courier, March 18, 1913.

At her recital in the Klindworth-Scharwenka Hall, Vida Llewellyn introduced herself most successfully. Her playing is full of power and energy. She rendered the well known Bach-Tausig toccata and



VIDA LLEWELLYN.

fugue in a firm and well defined manner, the tender, delicate passage being played with a tone full of poetry.—Berliner Volkszeitung, March 26, 1913.

The young American, Vida Llewellyn, belongs to those attractive personalities among the artists whose refreshing ability and remarkable knowledge fills the listeners with sympathy. . . . Miss Llewellyn is in possession—she proved it in a convincing manner—of a "lightning clear" technique. The performance of the Paganini in Schumann's "Carneval" requires a stupendous virtuosity and here nothing was wanting. Also the comical, awkward Pierrot, Pantalon et Colombine and all the other swiftly gliding carnival figures were clearly pictured. . . . The second part of the program, opening with Chopin's ballade in F minor, brought unmarred joy and created universal interest through the departure from the everyday choice of most programs. . . . Hugo Kaun offers beautiful and grateful piano poetry in his "Pierrot and Colombine." "First Meeting," "Wooing," "Spring of Love," "Quarrel and Reconciliation" pass in succession charmingly and fascinate through their characteristic tone coloring and unique treatment of the instrument and spirited conception. Here Miss Llewellyn was at the height of her pianistic and musical art, rich tone coloring, shading and pearly technique creating vivid pictures. A genuine Hungarian steppe-life was portrayed in her rendition of the Liszt tenth rhapsody, and with this number she most effectively concluded her much applauded program.—Breslauer Zeitung, March 30, 1913.

Vida Llewellyn makes intelligent use of her charming talents in the selection of a fitting and splendid program. The strongest impression was made in the romantic compositions, and in Schumann's "Carneval" she was quite in her element. Like the variegated phases of a pleasing novel the different parts passed by. The portraits of the "moonlight-intoxicated," sentimental Eusebius and of Florestan, full of merriment and humor, were painted with characteristic expression. The ballade by Chopin evinced the best pianistic virtues of the artist: dreamy and tenderly evanescent melody, bold rushing by of passages and buoyant attacking of climaxes. The amazing difficulties at the ending were conquered with playful ease. The bravura and grace displayed in the Liszt tenth rhapsody commanded our full attention. We must also emphasize the forceful interpretation exhibited in Bach-Tausig's organ toccata and fugue, and the clearness with which Beethoven's sonata, op. 111, was rendered.—Schlesische Zeitung, Breslau, March 29, 1913.

Vida Llewellyn, the artist who concertized here a year ago, appeared again last evening with an excellent, if somewhat long, program. . . . Miss Llewellyn is a highly gifted pianist of a genuine musical nature, equipped with an eminent technique. This at once became apparent in Bach-Tausig's toccata and fugue, the polyphonic

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structure of which was presented with scholarly understanding. . . . In Schumann's "Carneval," with its charming scenes, especially in the parts of Eusebius, Florestan, Papillon, Chopin, Reconnaissance, Paganini, and the "March of the Davidsbündler," she created pictures full of life and spirit: joyful—tenderly sentimental—triumphant. The rendering of Chopin's ballade was also a proof of the artist's excellent pianistic accomplishments. New for Halle was Hugo Kaun's suite, "Pierrot and Colombine." . . . The beautiful reading which Miss Llewellyn gave this deserves our fullest appreciation. We shall always gladly welcome the artist in our concert halls.—Halle'sche Zeitung, April 3, 1913. (Advertisement.)

#### Adele Aus der Ohe's Recent Berlin Success.

Adele Aus der Ohe, the celebrated pianist, who is well remembered in this country from her numerous American tours, played the following program in Berlin at the Singakademie on December 2:

Nocturne No. 3. . . . .Liszt  
Etude de concert, D flat. . . . .Liszt  
Valse oubliée. . . . .Liszt  
Sonata in B minor. . . . .Liszt  
Andante. . . . .Beethoven  
Sonata in C minor, op. 111. . . . .Beethoven

Herewith are reproduced excerpts from some of the Berlin press notices on this event:

In the musical life of Berlin the rentree of Adele Aus der Ohe is an event to be greeted with joy, for she is one of our first piano talents. She is among the chosen, for she always succeeds in giving a spontaneous reproduction of the work in hand by means of her musical personality. Supported by a never failing technique, the artist was equally admirable in small virtuoso pieces, as the charming and rarely played "Valse oubliée," by Liszt, and in her comprehensive and commanding performance of Beethoven's C minor sonata, op. 111, which makes such demands on the mentality. In her interpretation of Liszt's B minor sonata Adele Aus der Ohe revealed pronounced refinement of feeling. Particularly worthy of praise in the equipment of the artist is her strong and rare development of an instinct for tone. The way in which Adele Aus der Ohe spins out her tone and the way she brings out the inner voices and gives them thematic importance in the harmonic interweaving of the voices and, above all, the tonal color she gives them—in this she is unexcelled and it lends to her playing a wealth of tonal color.—Berlin Reichsanzeiger, December 7, 1912.

Adele Aus der Ohe achieved with her concert, which was dedicated to Beethoven and Liszt, a great success. Technique and temperament unite here with independence of conception in giving finished and interesting performances.—Berlin Lokal-Anzeiger, December 4, 1912.

Adele Aus der Ohe was wonderful in the arietta in the variations, in which she ascended to the heights of real greatness. She took the tempo slower than one usually hears it and this in itself seems to be an advantage over the general conception. But it is all the more justified when it makes possible a tone so soulful and glowing in color as the hands of Adele Aus der Ohe produced in the arietta. After hearing this movement one left the hall under the impression of having heard a great artist.—Allgemeine Musik-Zeitung, December 13, 1912. (Advertisement.)

#### Alice Preston Assists Young Singers.

Alice Preston, well known in social as well as musical circles, is interested in musical missionary work. She is not content to advance herself in the world of art without lending a helping hand to those unable to assist themselves. For years she has given small musicales at the home of her sister, Mrs. Charles F. Hoffman, 620 Fifth Avenue, New York. In the splendidly appointed music room, Miss Preston affords young singers with professional ambitions the opportunity to sing for prominent people. In this manner Miss Preston often discovers superb, fresh voices. Last week a young Southern girl sang and disclosed a beautiful contralto voice, and Miss Preston predicts this young lady will make a sensation. Harriet Ware was present and played some of her recent compositions. On another occasion Madame Cahier gave an afternoon of Brahms songs, and at another time Miss Wilson, daughter of the President, sang.

The last winter Gustav Mahler spent in America is still fresh in the memory of Miss Preston, on account of an interesting evening she spent with Mr. and Mrs. Mahler, singing for them a program of Bach, Mozart and Mahler songs before a very distinguished audience.

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## ON EUROPEAN STUDY

BY GEORGE FERGUSON

Berlin, April 15, 1913.

Within the past few years much has been written in American musical papers in favor of study at home and against study in Europe, and it is said by some that the effects of this campaign are already being felt by European teachers, and that fewer American students have been here in Berlin during the last season or two than in former years. Whether this is the case or not, I do not know, but if it is, I must say that I consider it to be a movement in the right direction.

I have long been one of those who have said that the average student who comes abroad would have done as well, if not better, had he remained at home—at least until he had learned all which it was possible for him to learn there before going to Europe. Berlin and other European cities are full of disappointed voice students. And how can it be otherwise? They arrive in Berlin, for example, unprepared vocally, musically and in many cases financially, without any idea of the language of the country to which they are going and too often without any clear knowledge of what they want or need, and with only an indefinite idea that, by some wonderful process, they are going to be able to do that in a short space of time which they were unable to do at home. Under such circumstances, what can result but disappointment and, too often, ruination in one way or another? These pupils should, one and all, remain at home until, after having exhausted the resources which are to be found there, they give evidence of talent sufficient to warrant the endeavor and the sacrifice which so often attend the advantages of foreign study.

The student of singing can receive as good instruction in America as out of it. This has been demonstrated over and over again, and is being demonstrated every day. The best teacher in Europe can do no better than his equal in America, and there are many circumstances which make the early studies more difficult here than there. It is a fact, of which those who have had experience have frequently written, that the first year of the student in Europe, especially of the beginner, is practically taken up in accustoming himself to the new, and in more ways than one, foreign conditions, and that the student is usually able really to get down to work when in many (too many) cases the funds are exhausted and he is face to face with the necessity of returning home without very much to show for the year's efforts. Of course, we all know that there are exceptions; but I am speaking of what I believe to be the lot of the average student who comes to Europe under disadvantageous conditions. Remember, I do not say that no student should come to Europe, even the beginner, if he has sufficient money to enable him to remain here until he has finished his studies; nor do I even say that no student should come to Europe whose money and time are both limited, for unusual talent and a capacity to resist possible discouragement justify the striving of a student to reach the field where he may attain his fullest development; these again, however, must be accepted as the exceptional cases.

There are unquestionable advantages to be had in Europe which are not to be had at home. This must be conceded once and for all. From the standpoint of education there is everything which makes for the international artist. For one thing, there is the living in the atmosphere of the language of the country, and so long as the German song remains the backbone of song literature at all, and so long as Italian, French and German remain the foundation of opera, just so long must the student of singing hope and strive to spend at least some time in the countries where these languages are spoken and sung.

Many students come abroad seemingly with the idea that the European teacher has some marvelous method which the newcomer is going to be able to grasp at once, that in some incredibly short space of time, and by some magical process, he is going to be able to return to America a full fledged artist. It would be well for both student and teacher if it were once and for all recognized that the European teacher is very often simply the American teacher who happens to be living in Europe, and that the

beginner has to go through the same work here, if he wishes to accomplish anything, which he would have had to go through had he stayed at home. A perfectly clear understanding of this point would also be of inestimable advantage for the teacher abroad, as under the present conditions he is, like the pupil, trying to accomplish the impossible. The pupil tells him that he will be able to remain only one season, and the teacher, who after all has to earn his livelihood by teaching, undertakes a work which he would rather refuse, could he afford to do so, determined, however, to do his best and feeling absolutely



GEORGE FERGUSON.

confident that he can at least accomplish as much as another and knowing at the same time that if he refuses the pupil will seek some other instructor who may perhaps be less scrupulous. If the teacher is honest, he will insist upon the work being thoroughly done, but unless the pupil is equally conscientious, dissatisfaction is almost certain to arise, not at all, perhaps, with the instruction in itself, but with the fact that thoroughness prohibits just that which the pupil feels he must do—crowd the work of years into the short space of months. Under these conditions, also, the student, if earnest, is apt to work with feverish haste, which is in itself a great disadvantage. He knows that he has only a certain time at his disposal and that he is under the necessity of displaying upon his return a progress utterly incommensurate with the actual period of his study abroad, and so ensues a wild endeavor to accomplish more than is possible with any degree of thoroughness. Under the most favorable circumstances, he returns with a mere smattering of things, which deceives none but the ignorant, and portends little good for his future development.

A pupil who comes abroad, unless he is one of the fortunate ones who has both time and money at his disposal, to pursue his studies with all the quiet and freedom from worry which such condition insures, should come only when he is well prepared vocally and, if possible, with a command—or at least a singing knowledge—of the language of the country in which he is to live, as well as a knowledge of the other two languages, for singing purposes, as far as it is possible to have gained this in his

own country. Under these conditions, a year abroad means much. In the first place such a student knows at once if he is in the right hands when he places himself under the instruction of the European teacher, and if not satisfied, can leave such a teacher before harm has been done. The beginner, on the other hand, knows nothing, and puts himself blindly in the hands of the one who has been recommended to him, possibly by someone whose acquaintance he has made on the steamer coming over, or at the pension into which he stumbles upon arrival, and only after months or perhaps when his funds are gone does he make the discovery that, despite many evidences of this teacher's success with other pupils, the work has not been profitable in his own case. I will not touch upon the danger which the inexperienced student runs of falling into the hands of the many charlatans (of whom there are no more or less, perhaps, than in all the big centers, and who promise the impossible in every way) further than to say that possibly it is harder for the young student to recognize and avoid such individuals in a foreign city than it would be at home.

I have perhaps said enough to help some student who is trying to decide this momentous question, and while I would not be understood as having said that he should not come abroad, I do emphasize the importance of serious reflection. If the step is to be taken at great sacrifice, then weigh well the many considerations before taking it, and above all realize that only a year's work can be done in Europe in a year's time, just as at home, and do not expect to be able to crowd the work of years into the space of a short season in Berlin or elsewhere.

### Music in New Orleans.

New Orleans, April 16, 1913.

Elena Gerhardt, the noted lieder singer, made a profoundly favorable impression when she recently appeared in this city under the auspices of the Philharmonic Society. Miss Gerhardt could not fail to make a strong appeal to the large audience present. Her perfect diction and mobile features would have made her German songs intelligible without the aid of translations. Mr. Rosenstein proved to be a very sympathetic accompanist.

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Another large audience thronged the Athenæum to greet Ysaye, who never has played so superbly here, according to those who have frequently heard him. After his playing of the Vieuxtemps "Ballade et Polonaise," given as an encore, handclapping gave way to vociferous cheering. M. Decreus, both as soloist and accompanist, scored a fine success.

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Bonci and Martina Zatella attracted one of the most brilliant and enthusiastic audiences of the season last Saturday evening. The great tenor sang with the beauty of voice and the marvelous art for which he is justly world famed. Nothing as exquisite as his singing of the Rossini barcarolla and the first act aria from Puccini's "La Bohème" has been heard here in years. Of course, he sang "La Donna è Mobile" and brought down the house. Martina Zatella covered herself with glory. In the "Mad Scene" from "Lucia" she completely conquered her hearers, and gave evidence of the great career that must inevitably be hers. Signor Francini accompanied admirably. Both Ysaye and Bonci appeared under the local direction of Harry B. Loeb.

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Leon Ryder Maxwell gave a scholarly recital at Newcomb Hall. The musicianly and gifted baritone eclipsed all his previous efforts and sent his listeners away with the feeling that they had heard something unusually good.

HARRY B. LOEB.

### Myrtle Elvyn with Orchestra.

Myrtle Elvyn, the gifted American pianist, has been engaged to play during next winter in her native State, Texas, with a well known symphony orchestra, which will invade the Southwestern territory. Miss Elvyn also will be heard with the New York Philharmonic and other Eastern organizations. Her repertoire is extensive for so young an artist, eighteen concertos being on her list. Of these she will play next season the following:

D minor, op. 15.....	Brahms
Op. 73.....	Beethoven
A minor, op. 16.....	Grieg
F major, op. 103.....	Saint-Saëns
E flat.....	Liszt
A minor.....	Liszt
	Tchaikowsky



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## MUSIC IN FORT WORTH.

Fort Worth, Tex., April 8, 1913.

One of the greatest pleasures ever afforded the musical public of Fort Worth was the appearance of Eugen Ysaye in a violin recital, April 4, at Byer's Opera House. The program included the "Kreutzer Sonata," the Saint-Saëns concerto in B minor, the "Faust" fantasia, and a group of smaller numbers. The demonstration at the close and during the program was most unusual in its warmth. Camille Decreus, at the piano, was a positive delight. To Phil Greenwall, the Opera House manager, is due the credit for securing these artists.

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Another splendid musical treat offered by Mr. Greenwall was the concert, on April 7, by the famous tenor, Alessandro Bonci, assisted by Martina Zatella, soprano. Bonci sang here last season under the auspices of the Harmony Club, and his many admirers were delighted to have the opportunity of hearing him again. He was in splendid voice and most gracious with his encores, and wore the famous Bonci smile. Of course, the audience could not be satisfied until he had given "La Donna e Mobile" and the enthusiasm at this point reached a tremendous height. Miss Zatella, the young American soprano, was a delightful surprise, and her work was keenly enjoyed, especially in the duets with Signor Bonci.

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During the Easter season, two splendid renditions of Stainer's "Crucifixion" were given by local choirs. The first was sung by the Taylor Street Presbyterian Church Choir, under the direction of Samuel S. Losh. The solo parts were taken by James F. Roach and Frank Agar, and the entire performance was most creditable. The second rendition was given at St. Andrew's Episcopal Church, and was directed by Clarence Marshall, organist, the solo parts being sung by Ralph Smith and Louis Ducker. Again Stainer's beautiful music was given a fitting interpretation. Much credit is due Mr. Losh and Mr. Marshall for the success of these performances.

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A recital was given recently by the music students of the Texas Christian University, at which a creditable program was given. Students deserving special mention are McXie Mason, Katherine Reiter, Elizabeth Henderson, Eva Barton and Harriet Smith.

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The annual sacred concert of the Harmony Club was given before a large audience on Sunday afternoon, April 6, at the First Methodist Church. The program surpassed previous ones given recently by this progressive club. The choral numbers were creditably rendered and the solos especially pleasing. Particular mention should be made of the numbers given by Annabel Gray, organist, and Mrs. Homer Fairmon, soprano. These ladies have not been heard before in Fort Worth, and the reception accorded them on this program was most hearty. Mrs. R. I. Merrill's brilliant soprano voice was heard to splendid advantage, and the quartet by Rossini was unusually well sung. Only active members of the Harmony Club appeared on the program, which was as follows: Organ prelude, andante (Battiste), Annabel Gray; chorus, "Mighty God, while Angels Bless Thee" (Marachio), "Lift Thine Eyes" (Mendelssohn), Harmony Club; vocal trio, "Protect Us Thro' the Coming Night" (Curschmann), Miss Echols, Mrs. Daggett and Mrs. Albrecht; vocal solo, "Hosanna" (Granier), Mrs. R. I. Merrill; chorus, "Land o' the Leal" (Foote), Harmony Club; organ solo, Sonata No. 1, prelude and allegro (Guilmant), Miss Gray; quartet, "Zion Triumphant" (Rossini), Mrs. Fairmon, Mrs. Foster, Mrs. Givens and Miss Rowan; chorus, "I Waited for the Lord" (Mendelssohn), Harmony Club; vocal solo, "The Lord Is My Light" (Marsh), Mrs. Howard Fairmon; chorus, "Twas God Who Willed It So" (Bemberg), Harmony Club. Soprano soloist, Mrs. E. P. Croarkin; Mrs. J. F. Lyons, director; Ruby Scarborough, accompanist.

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A number of pleasing concerts have been given recently by the Mendelssohn Male Quartet, composed of R. W. Fender, W. A. Jones, S. S. Losh and T. H. Hubbard, which is a valuable addition to the musical organization of the city.

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In this day of much merited attention to the progress of American music, Fort Worth people are taking great pride in the rise to deserved prominence of a local composer, George W. Simpson. On April 1 the Kansas City Orchestra, Carl Busch, director, gave a performance of one of Mr. Simpson's compositions, "Red Rock" overture, which was exceedingly well received by both orchestra and audience. The local press gave very favorable criticism, classing the work with Hadley's "In Bohemia," and Mr. Busch stated that it was one of the most effective American compositions he had produced. Mr. Simpson is the dean of the Polytechnic College of this city, and the head of the College of Fine Arts. He is now at work on a symphony which will be produced later by the Kansas City Orchestra.

L. M. L.

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—From an Editorial in "The Portland Oregonian"  
of January 17, 1913

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### Guy Bevier Williams Delights Berlin.

Guy B. Williams, the distinguished American composer-pianist, introduced himself to a most critical audience of the German metropolis on March 18 in a recital at Bechstein Hall. He was loudly acclaimed by the public, while the following criticisms and excerpts from the Berlin papers bear witness to his success with the critics:

Guy Bevier Williams presented himself on Tuesday of last week in Bechstein Hall as a pianist and composer. To judge by the works offered on this occasion, the pianistic qualities of the concert giver would guarantee him a more successful career than his creative.

With the clear, excellent performance of the chromatic fantasia and fugue of Bach and the symphonic etudes of Schumann, Mr. Williams demonstrated the possession of a good technic and musical fine feeling.

The sonata of his own composing for piano and violin, op. 5 which he played with Hugo Kortchak, is well sounding and pleasing in its melodic outlines.—Allgemeine Musik Zeitung, March 28, 1913.

In his concert at Bechstein-saal last Tuesday evening, Guy Bevier Williams not only proved himself a pianist of uncommon ability.



GUY BEVIER WILLIAMS.

but as was shown in his own sonata, op. 5, for piano and violin (in the playing of which, by the way, the composer was admirably assisted by that sterling violinist, Hugo Kortchak), a composer who has something to say, as well.

Good musical ideas, materially developed, follow one another in rapid succession throughout the various movements of this grateful work. It is an intensely lyrical expression in which the composer shows himself in touch with the well springs of melody, poetry and imagination, and comes somewhat as a refreshing draft upon the heels of the many uninspired disconnected modern utterances which are systematically doled out by unhappy gropers.

In the structure of the succeeding group of songs which were ably interpreted by the wife of the composer, Bessie Williams, the same agreeable harmonic flow and inventive ability were noticeable. The hearty reception given "Ein Lied" was deserved, the composer having in his setting established an atmosphere thoroughly expressive of the mood of the text. "Rosen" and "Elderblum and Bobolink" likewise proved to be songs of great merit.

The first and last part of the program presented Mr. Williams in the capacity of pianist. In his opening number, Bach's "Chromatische Fantasia und Fugue," he was able to display more than ordinary technical power and facility as well as deep musical understanding.

This was perhaps even more evident in his playing of Schumann's "Etudes symphoniques," which gave him an opportunity to prove himself equal in every way to the great demands made upon the intelligence, the musicianship and the technical equipment of a pianist by such a colossal work.—The Continental Times, March 22, 1913.

In Bechstein Hall Guy Bevier Williams concertized with especially good success.—Berliner Börsen Zeitung, March 21, 1913.

The significant, thoughtful style of his performance, the smooth technic, the clear tone enabled the pianist to captivate his audience. The sonata contains pleasing music. In the songs the composer skillfully portrays various moods.—Vossische Zeitung, March 25, 1913.

A thorough technician.—Berliner Neueste Nachrichten, March 22, 1913.

An advanced technic, a beautiful touch, a good, musical delivery make his pianistic offerings very sympathetic.—Deutsche Tonkünstler Zeitung, April 5, 1913.

The young pianist possesses a highly developed technic which easily conquers all difficulties and is animated by an intellectual group of whatever is played. His playing, at times of feminine softness, is capable of rising to force and temperamental strength of expression. After the second rhapsody of Liszt the audience, by stormy and continued applause, demanded encores. His songs, of which the "Chant of the Third Fury" stood out as dramatically effective, showed themselves to be original, concise and singable,

and had an intelligent interpreter in Bessie Williams.—Reichs Anzeiger, March 28, 1913.

From Guy Bevier Williams I received favorable impressions. His flowing, sparkling technic, the noble tone give tokens of an excellent schooling. Always within bounds in strength as well as in temperament, he everywhere remains true to the artistic; enthuses and holds by his earnestness and great pianistic ability. With his playing of Bach's chromatic fantasia and fugue and the symphonic etudes of Schumann the modest young artist won for himself a great honor-success ("einen starken ehrenerfolg").—Berliner Volkszeitung, March 26, 1913 (Advertisement.)

### More Praise for Tina Lerner.

Tina Lerner, the charming Russian pianist, received a great ovation at her initial appearance in Buffalo, N. Y. At the final recital of the year, under the auspices of the Twentieth Century Club and the Chromatic Club, Miss Lerner was enthusiastically greeted by an unusually large audience. Each of her numbers was beautifully rendered, and won the artist much applause.

The following criticisms are taken from the press of that city:

One of the most enjoyable recitals of the season took place last night at Twentieth Century Hall, when Tina Lerner, the celebrated Russian pianist, made her first appearance in Buffalo. The concert was the final one in the delightful series under the auspices of the Twentieth Century Club and the Chromatic Club, and the distinction of the artist attracted a larger audience than on any previous occasion.

The charming stage presence of the young pianist, her repose of manner and the devotion of aim that she brings to her performance, combine to show Miss Lerner in unusually attractive light to those attending her recitals. Her astonishing technical grasp, exquisite clarity, remarkable power of dynamics, and beauty of tone are greatly to be admired, all the more because her playing is always an exposition of the most artistic side of her instrument.

The program opened with a Mozart larghetto, given with fine feeling for style, followed by Weber's "Rondo Brillante," presented with amazing facility and individual conception quite out of the ordinary. Schumann's F sharp minor sonata, a most welcomed offering, was played with the earnestness and appreciation its nobility deserves. The group of Chopin studies and nocturnes aroused so much applause, Miss Lerner was forced to repeat the F major study, and add another study by Paganini-Liszt. The final group, a Patraque sonnet by Liszt and the same composer's Spanish rhapsody were beautifully played and yielding to the insistent demands of the audience, Miss Lerner gave one of the most delightful numbers of the evening in Liszt's transcription of the Schubert song, "Hark, Hark, the Lark." Few artists of the season have given more pleasure than Miss Lerner.—Buffalo News, March 26, 1913.

Tina Lerner, the young Russian pianist whose gifts and achievements have gained for her a place among great artists in Europe and America, gave a recital last evening in Twentieth Century Hall, this being her first appearance in Buffalo. This wonderful young woman—she is but twenty-two—has an endowment of personal charm and magnetism that makes instant appeal, and, even if she were not the remarkable artist that she is, she could scarcely fail of success through her beauty and fascinating personality. Miss Lerner has been called the female Godowsky. This title is a misnomer, for while Miss Lerner has the marvelous surety, unflinching beauty of tone and the repose of manner which characterize her master, she is a distinct individuality, suggesting no one but herself, both in her interpretative and technical powers. She thinks for herself and follows no castiron rule, either in her readings or her execution.

Miss Lerner's individuality was shown first of all in her refreshingly unconventional program, which did not offer a single Bach or Beethoven number. Instead, it began with Mozart's restful larghetto in D major, given with deep poetic tenderness, and went on to Weber's "Rondo Brillante," which rippled off the player's fingers like a string of pearls.

It was a keen pleasure to hear that sonata, too seldom chosen for performance by artists, the op. 11 in F sharp minor, of Schumann's. The unflagging vitality, the youthful freshness and rare beauty of the composition itself, were well embodied in the player and her interpretation of it. This sonata was inspired by Clara Wieck and dedicated to her. Schumann wrote to her concerning it: "It is all one cry of the heart after thee." The Russian pianist voiced eloquently the note of yearning and under her fingers the music sang the purest, most ethereal song of passion. She made the aria an appealing lyric, and the finale, with its triple meter and the constantly recurring two beat motives, making a strange opposition between the metrical and thematic accents, she played with the utmost charm and grace.

Three Chopin etudes were those in C sharp minor, op. 10; F major, op. 25, and the black key etude, after which came a nocturne by the same composer. The second etude was given with such exquisitely soft witchery of sound that it aroused a storm of applause and was immediately called for again. The nocturne is one rarely heard and quite devoid of contrast or interest as a composition.

A charming number was the Strauss-Tausig, "Man lebt nur einmal," with the colossal difficulties of which Miss Lerner toyed as if they were nothing. She played its scales and arpeggios with the most delicious clarity and crispness and gave the waltz the alluring sensuousness it should have. One of the sonnets of Petrarch and the Spanish rhapsody of Liszt, brought to a close the program. The rhapsody was another exhibition of Miss Lerner's marvelous mastery of her instrument and command of tonal beauty and color. To the official numbers the artist had to add several encores before the large audience would let her go. These included a study by Schumann on a Paganini caprice and the Schubert-Liszt "Hark, Hark, the Lark."—Buffalo Express, March 26, 1913. (Advertisement.)

Country parson, in his capacity as amateur conductor of a Christmas performance of "The Messiah": "I see you don't use your fingers when you play, John?"

John, who uses his left hand simply to support his double bass: "No, sir; ye see there be some as twiddles their fingers when they play, an' there be some as twiddles, an' I be one o' they that don't."—London Punch.





## NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

## Towner Brothers, San Jose, Cal.

BARCAROLLE IN A FOR THE PIANO. By Earl Towner.

There is something idyllic and reflective about this little piece which makes attractive in spite of its lack of variety. The composition might have been a little stronger if the composer had varied somewhat the first movement on its reappearance after the second movement. The principal melody is in four phrases of four measures each, and the first two measures of each group of four measures are exactly alike. For this reason there is a suspicion of monotony on the reappearance of the first movement. Of course, there is nothing wrong in the form of the barcarolle. In our opinion, however, it would have been more effective with the first movement varied on its reappearance and with a few measures of new matter in the shape of a coda.

REVERIE FOR PIANO. By Perre Douillet.

This three page little piano solo has a suggestion of Schumann here and there which certainly adds to its attractiveness. The composition is well balanced in form, is melodious, and is simple to play. It might be more useful as a teaching piece if it was fingered, for piano teachers are only human beings and consequently prefer a fingering ready made to one they have to mark for each pupil.

## The Saint Cecilia Society, Grand Rapids, Mich.

WHAT IS A SYMPHONY? By Cornelia R. Hopkins.

This pamphlet of some forty-one pages is intended to give an explanation in the least technical language of the form and character of the symphony. We have read the work with the greatest interest and we heartily recommend the booklet to all music students and music lovers. It can be read at a sitting and it seems to us that any intelligent person could understand it without difficulty, though, of course, we are not able to gauge the ability of the musically untrained to grasp a subject with which we as musical experts are so familiar.

The value of this essay is that the author has not attempted to formulate a new theory, but to explain in untechnical language the standard and recognized musical forms as exemplified in the great symphonies of the greatest symphonic period.

There are six sections in the booklet: The sonata form, history and evolution of the symphony, the development of the symphony, the symphonic poem and the orchestra, groups of instruments, plan of the orchestra. Works of this nature are as valuable to the musical amateurs as guide books of foreign lands are to travelers who do not know the language, customs and usages of the stranger world.

## White-Smith Music Publishing Company, Boston.

"FLORA," a cycle of vocal duets, for soprano and alto, or tenor and baritone. By H. J. Stewart.

The names of these songs are, "The Crocus," "The Wild Honeysuckle," "To a Lily," "Forget-me-not," "To a Cyclamen," "Red Poppies." Altogether there are some thirty-five pages of music in this cycle, but the composer has carefully avoided the juxtaposition of the same tonalities in the various songs. And he contrasts the rhythm as well. But, of course, the works would be worth very little notice if they were merely free from blemishes. It is because the composer has put so much melodic charm and musical interest into these songs that we recommend them. They are practical songs which can be sung with good effect, and not mere paper songs which are full of ingenious harmony and clever counterpoint, but devoid of musical interest and impossible to sing. H. J. Stewart is evidently a musician of considerable experience and much skill. We are convinced of this by the comparative simplicity and freedom from exaggeration in these songs which bespeak the hand of a composer who has got past

making the exterior of his music difficult at the expense of the inner musical message.

## CHOICE ORGAN SELECTIONS.

From a number of organ works published by the White-Smith Music Publishing Company, we select the last two on the list as they are strictly new compositions which have been copyrighted this year.

"CANTILENE." By J. Frank Frysinger.

This is a graceful and sprightly little piece very much in the French style, requiring fine quality of tone in certain solo stops, and a delicate finish in the technical skill of the organist. It is essentially a melodic work from which the standard contrapuntal style of the organ is absent.

BERCEUSE IN E. By H. L. Baumgartner.

This pleasant and placid lullaby will make a useful addition to the repertory of the average organist who has neither the taste nor the technic to play the more dignified works of composers who treat the organ as an ecclesiastical instrument of devotional music and not as a means for generating a number of pretty sounds. Strictly speaking, the berceuse, or lullaby, or cradle song, has no business on a church organ. But of course the feminine taste of the greater part of all congregations demands a kind

partly lyrical, and it ends with a page of piano reverie after the manner of Schumann's song cycles. It is a dramatic practice to end the voice part on a note that does not belong to the tonic chord. The end justifies the means, however.

It is evident that Eleanor Everest Freer has made no concessions to the popular fashions of the day. Her music in all the four songs is refined, elevated and unconventional.

## Cleveland Public Concerts Resumed.

At the Cleveland (Ohio) Chamber of Industry, the first of the twelfth annual series of public concerts by the pupils of the advanced and academic departments of the West Side Musical College was held on Monday evening, April 14, before a large and enthusiastic audience. It was one of the most successful concerts ever given in these annual series, and not only those who took part deserve much credit for their excellent work, but Stephen Commerly, director of the college, merits praise for the results his earnest efforts produced.

The program included, among other interesting numbers, the "Humoreske" by Dvorák-Commerly, arranged for sixteen hands on two pianos. This was unusually well rendered, as was also the "Shelm d'amour" by Gillet, played by a string quintet.

The complete program follows:

- Piano, Peer Gynt Suite, op. 46 (eight hands, two pianos)....Grieg  
Morning Mood.  
Ase's Death.  
Dance of Anitra.  
In the Hall of the Mountain King.  
Elvera Holzhay, Jennie Skeel, Clara Mutchler and Alice Nicholson.  
Violin, Spanish Dance No. 8.....Sarasate  
Spencer Frese.  
Piano, Gavotte, Queen of the Ball (four hands, two pianos),  
Pirani-Kunkel  
Marguerite Hahn and Irene Finkes.  
Piano, American Plantation Dances (four hands, one piano)...Arnold  
Ethel Lovell and Loretta Hira.  
Violin, Souvenir .....Drdla  
Helen Humitsch.  
Piano, Faust Grand Fantasia (four hands, two pianos),  
Gounod-Kunkel  
Gertrude Noss and Gladys Brindle-Acker.  
Piano, Ballade, op. 30.....Reinecke  
Vida Curry.  
String quintet, Shelm d'Amour.....Gillet  
First violins, Wendelin Schuster and John Tyukody; second violin, William Chabek; viola, Michael Tischler; violoncello, Elmer Kaser; double bass, Charles Yirberg.  
Piano, Caprice, La Baladine (four hands, two pianos).....Lysberg  
Gertrude Geisler and Herbert Pennington.  
Violin, The Paszta Maiden .....Hubay  
Irvin Hausner.  
Piano, Etude de Concert (four hands, two pianos).....Ketterer  
Laura Upham-Brown and Dorothy Wenger.  
Piano, Norma Grand Fantasia (four hands, two pianos),  
Bellini-Thalberg  
Hazel Terrell and Mary Goldbach.  
Solo for violin alone, Fantasia on Lucia de Lammermoor,  
Donizetti-St. Lubin  
Master Reynold Zika.  
Piano, Humoreske (sixteen hands, two pianos)...Dvorák-Commerly  
Misses Noss, Goldbach, Terrell, Acker, Brown, Pennington,  
Geisler and Wenger.  
Monica B. Allmayer, accompanist.

## Music in Enid.

Enid, Okla., April 15, 1913.

The Madrigal Club, a chorus of women's voices, recently gave a concert at the Methodist Church. The club, under its director, E. Haesener, sang brilliantly. The program was highly appreciated and each number was enthusiastically received. The program follows: "Revel of the Leaves" (Veazie), "Good Night, Beloved" (Löhr), club; "The Erl King" (Schubert), E. Haesener; "Whither," "Linden Tree" (Schubert), "The Gypsies" (Brahms), club; "At the Cloister Gate" (Grieg), "Serenade to Juanita" (Jouberti-Spicer), club; "On the River" (Tressel), E. Haesener; "Estudiantina" (Lacome), club.

Irma McMillan, a student of Ethel Mae Harris, gave a post graduate recital at the Phillips University Auditorium, April 2. Miss McMillan showed unusual talent and deserves credit for her work. The program opened with the concerto in A minor, by Hummel. The other numbers were: "Serenade," by Gawronski; "Krakowiak," by Paderewski; "Slav Dance," by Dvorák, and "Rhapsodie No. 2," by Liszt. The pianist was assisted by Maud Cleveland, soprano, and pupil of E. Haesener. She sang with fine understanding "Elsa's Dream" from "Lohengrin," and "Awake! 'Tis the Dawn," by Hawley.

The University Choral Society will present Gaul's "Ruth" under the baton of Mr. Haesener on April 22. Among the celebrated artists who visited Enid this season were Maud Powell, David Bispham and Ellen Beach Yaw.

Claudia Page, the talented young violinist, has been accepted by Leopold Aver as a student. There is no doubt that she will be heard from later. Her education is being watched over carefully by her parents, Dr. and Mrs. Page, of Warren, Ohio, who do not permit her to concertize, although she has had splendid offers. Miss Page sails May 14 for Dresden, Germany, on the steamship Patricia.

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of music which is far from noble. For this kind of taste is this berceuse written. As a berceuse for the organ, however, it is extremely well written and effective.

"IN SUNNY SUMMER." Five Piano Pieces for the Young Student. By G. Marschal-Lœpke.

These are very simple, direct, short, and of great value to piano teachers who have young pupils. There is a musical interest in these pieces which is not above the musical intelligence of children. All the pieces are carefully fingered. "Seesawing," "Off to the Cascade," "Wild Flower Hunting," "Treading a Measure," "Shadow Waltz" are the names of these excellent compositions for children.

## The Willis Music Company, Cincinnati.

FOUR SONGS. By Eleanor Everest Freer.

The composer of these four songs is a member of the Manuscript Society of New York and one of the most esteemed of the woman composers of America. In these four songs in question she has selected lyrics of more than usual literary merit, though the words of the first song, "Our Mother Tongue," by Richard Monckton Milnes, are not particularly adapted to music. The composer has made the most of them, however, by treating the poem as a kind of accompanied recitative and allowing the spoken words to be distinctly heard.

"To a Dreamer," words by Agnes Lee, has some unusual effects of rhythm in the accompaniment which give the song a character of its own. The voice part lies rather high, making the song effective for a singer whose upper notes are easily produced.

"Outward Bound," words by Harriet Monroe, is a solemn and dignified song of fine sentiment in which words and music happily combine to make a work of sterling merit.

"During Music," words by Arthur Symons, is unusual in form and in character. It is partly recitative and

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## Lila Robeson's Success at the Metropolitan.

One of the surprises of this past season at the Metropolitan Opera House, New York, was Lila Robeson, the young American contralto. Making her debut as the Witch in "Königskinder," in which difficult role she achieved a most emphatic success, receiving highly flattering encomiums from the entire press, she later took the parts of the Third Lady in "Magic Flute," the Mother in "Hänsel and Gretel," Erda in "Siegfried," Waltraute in "Walküre," Fricka in "Walküre," Ortrud in "Lohengrin" and Amneris in "Aida," the latter being the role she sang at the final opera performance of the season Saturday evening, April 19. She has a repertoire of fifty operas, and her splendid musicianship and operatic training made it possible for her to sing a wide variety of roles during her first season at the most important opera house in the world. Miss Robeson's opportunity to sing Fricka came through the illness of Madame Matzenauer, when, at a day's notice, she was called upon to sing this role without an orchestral rehearsal. In the same way again, through the illness of Madame Homer, came her opportunity to sing Ortrud in "Lohengrin," and in both of these roles she won great praise from her confrères and the critics.

Miss Robeson is an Ohio girl, born and educated in Cleveland, and a graduate of the woman's college, The Western Reserve University. She began to study piano at the age of seven and sang in chorus choirs at the age of twelve, continuing her singing in church, quartet and solo work until a year ago. She sang with success in concert, oratorio and song recitals in the West, and two seasons ago she was brought to Oscar Saenger by her teacher, Mrs. S. C. Ford, of Cleveland. She began studying with Mr. Saenger, who at once recognized her operatic possibilities and placed her in his opera class, where she studied such roles as Ortrud, Amneris and others. At the close of the season, Mr. Saenger presented her to Mr. Aborn, of the Aborn English Opera Company, who engaged her to sing leading roles. She made her debut as Ortrud in "Lohengrin" with this company on April 4, 1911, in the Boston Opera House, singing the part with but one stage rehearsal and no orchestral rehearsal. With this company she sang Amneris, Azucena, Suzuki, Maddalena in "Rigoletto," and the Witch in "Hänsel and Gretel." Miss Robeson returned to Cleveland at the close of that season. While Madame Gadske was there giving a recital, at the request of Mrs. Ford the prima donna heard this young artist sing. Miss Robeson says of this interview: "Madame Gadske was greatly pleased and said that I must not build air castles, but that she was going to do something for me, and she did. She and her husband, Herr Tauscher, arranged for me to come to New York to sing for Mr. Gatti-Casazza, and Mr. Tauscher himself arranged the contract."

Mr. Saenger is most enthusiastic about Miss Robeson's work and says: "She will not only make a name for herself in opera, but I consider her one of the best interpreters of song and oratorio in the concert field today, and she certainly will become a prime favorite in that branch of the art."

The appended notices from the press are but a few of the criticisms which have followed Miss Robeson's recent appearances:

Lila Robeson sang the role of the irritable Gertrude, her interpretation both as to voice and acting being highly satisfactory.—Brooklyn Standard Union, December 26, 1912.

Madame Robeson, through the illness of Madame Matzenauer, was given her first opportunity last night in an important role, and she rose to the occasion in a fine manner. She has a rich contralto voice and she acted with fire and distinction. She is an artist who will bear watching.—Brooklyn Standard Union, January 5, 1913.

Lila Robeson sang, making a very favorable impression, with a voice of full, rich, agreeable quality, which she used with fine intelligence. There is not a great deal for Fricka to do, but Miss Robeson made effective use of the one opportunity in which she insists that Wotan shall bring about the punishment of Siegmund.—Brooklyn Eagle, January 5, 1913.

As was announced yesterday afternoon, Louise Homer was indisposed and so Ortrud was sung by Lila Robeson. She made Ortrud a distinct personality, and carried off especially well the scenes where Ortrud awakens Elsa's suspicions of Lohengrin.—Brooklyn Citizen, March 12, 1913.

Miss Robeson sang admirably the part of the mother.—New York Evening Mail, March 13, 1913.

Miss Robeson was effective. She sang very well.—Brooklyn Eagle, March 19, 1913.

Lila Robeson as Ortrud acceptably filled the role at short notice.—Brooklyn Times, March 12, 1913.

Miss Robeson sang the difficult music allotted to the Witch for the first time yesterday and made a favorable impression.—Brooklyn Eagle, February 28, 1913.

Among the various admirable achievements of the evening, the most interesting, at least from the viewpoint of novelty, was the

Witch of Lila Robeson, who made her first appearance in the Metropolitan Opera House. The new American contralto not only revealed a large and powerful voice—a voice that she used effectively and artistically in mezzo voce, too—but also striking skill in characterization. Miss Robeson utilized to the utmost every opportunity offered. She lifted to the surface many little details her predecessors had failed to emphasize. Historically her study was quite as surprisingly good as vocally, and her excellent diction, clear and articulate at all times, might have served as a model for many of her more famous colleagues. Giulio Gatti-Casazza may indeed be congratulated on having found so valuable a new member for his company.—New York Press, November 19, 1912.

One newcomer in the case, Lila Robeson, as the Witch, gave an account of herself at her debut last night which left those who made her acquaintance with the earnest hope that she will soon be familiar to them in many another role besides this one. She was a surprisingly young and vigorous Witch, though to appear as stricken in years as a witch should be and still render full justice to the musical passages written for her might puzzle a more experienced singer than Miss Robeson. Her voice is one of power, of clearness and flexibility of tone; she is possessed of personality and intelligence. Her debut was distinctly propitious and she should have no difficulty in going on to better and more potent parts.—New York Morning Telegraph, November 19, 1912.

One novel feature of the performance was the new Witch, an American contralto, Lila Robeson. She has a voice of beautiful quality, under admirable control, and her enunciation is excellent. Her first appearance was interesting and much may be expected of her.—New York Evening Telegram, November 19, 1912.

There was a new Witch last night, Lila Robeson. Her voice is very brilliant and telling, agreeable in quality, and her impersonation of the role was all that could be desired.—New York Evening Mail, November 20, 1912.

Lila Robeson, a new American contralto, made her debut in the role of the Witch. Her debut was something of a feat, as she had but one orchestral rehearsal, and that without a full complement of principals. She created a most favorable impression, enunciating clearly and acting with freedom, and won a number of curtain calls with the other principals after the first act.—New York Herald, November 19, 1912.

The role of the Witch was played by Miss Robeson, who in this part also made her debut at the Metropolitan Opera House. It takes artistic courage to present oneself for the first time to a new public in such a role which abounds in the hateful and bizarre. Miss Robeson made a great impression through fine action and effective singing.—(Translation) New York Staats-Zeitung, November 19, 1912.

For her debut Lila Robeson sang the Witch, and indeed with greatest success. This lady conquered through a voice of smoothness and under good control and also acted very well. Her Witch has a certain individuality. Especially to be commended is her clear enunciation and German diction.—(Translation) New York Herald, November 19, 1912.

The Witch was admirably impersonated by a newcomer, Lila Robeson, who, judging by what she made of an "ungrateful" part by beautiful singing and good acting, will prove a valuable acquisition to the Metropolitan.—New York Evening Post, November 19, 1912.

Lila Robeson sang Ortrud with a rich, full voice that carried clear in the stormy passages of her role, and her singing gave expression to the dramatic essence of the character.—Daily Advertiser, Boston, April 5, 1911.

With voice and dramatic fire suited to the role, Lila Robeson as Ortrud, wife of Telramund, made a marked impression and found warm favor with the audience throughout. Miss Robeson has a voice of singular beauty and power that almost tempts one to believe its range is illimitable, but with her singing, as with her acting, she is always mistress of her voice and keeps her rare talents well in hand.—Evening Star, Washington, D. C., May 16, 1911.

Lila Robeson took the part of Azucena and measured fully up to the dramatic possibilities of the role. She has a rich contralto voice of large range and mellow sweetness. Her impassioned rendition of the part elicited much applause and expressions of approval from the audience.—Evening Bulletin, Philadelphia, Pa., May 3, 1911.

Lila Robeson sang the part of Ortrud with real understanding and character. Her voice was brilliant in the high tones and rich in the lower ones and with experience she will be a valuable adjunct to the English singing operatic artists. Inasmuch as these are her days of beginnings, she may be said to have more than ordinary talent for what she has undertaken.—New York Evening Mail, April 25, 1911.

Lila Robeson in the role of Ortrud proved a great favorite. Indeed, her work last evening was, perhaps, the most pleasing and finished of any in the cast. Miss Robeson evinced a thorough conception of the dramatic possibilities of her role, the result being that her stronger scenes were drawn with remarkable vividness without being overdone. Her voice was ample for every requirement as Ortrud.—Washington Times, May 16, 1911.

Mention must be made also of the Azucena of Lila Robeson. This is a role that reflects as no other the individuality of the performer. No two Azucenas are alike. That of Monday night seemed unsurpassable. That of last night elicited equal evidence of delight from the audience and who is able to choose between two who, though different, are equally praiseworthy?—Evening Item, Philadelphia, Pa., May 3, 1911.

The Ortrud of Miss Robeson was well conceived and carried out with vigor. She disclosed a contralto voice, powerful, full of color and warmth of temperament, and she shared with Miss Ewell the



honors of the second act.—Brooklyn, N. Y., Daily Eagle, April 25, 1911.

Lila Robeson, who appeared as Suzuki, was absolutely sympathetic with the current thought at each point of the story, and in her listening to the "One Fine Day" song of Butterfly she displayed a finesse of facial expression difficult to overpraise. Her voice, too, was very agreeable, and the singing of the "Flower" duet with Miss Ewell reflected the greatest credit on both artists.—Music News, Chicago, June 5, 1911.

Lila Robeson was sincere and efficient as Suzuki. In her singing climax she rose with unexpected strength and voice and a good round of applause was her reward.—Dramatic Mirror, New York, June 14, 1911.

The most impressive work done by any member of the company was Lila Robeson's, in the role of Ortrud. Miss Robeson combines with a mezzo soprano voice of genuine grand opera caliber keen dramatic sense and appreciation of character. Her voice is of wide range, clarity of tone and ample power, and her most intense scenes were both sung and acted with discrimination and force.—Washington Post, May 16, 1911.

Miss Robeson gave a very interesting performance as Ortrud. She has a voice of much capacity and expressive quality.—Boston Post, April 5, 1911.

Lila Robeson was the new Azucena and gave a sterling characterization of this essentially dramatic role.—Philadelphia Daily Evening Telegraph, May 3, 1911.

As Ortrud Miss Robeson was very good. She sang finely, but also gave a display of dramatic power which contributed largely to the general effect.—Brooklyn, N. Y., Citizen, April 25, 1911.

Lila Robeson was the mischief making Ortrud, enacting the revengefulness of this disappointed woman with verve and keenness. Her vocal work during the lengthy and trying scene in the second act was well colored and dramatic to a high degree, earning for her enthusiastic applause.—Baltimore Evening Sun, May 23, 1911.

The other part of any account is that of Suzuki, Butterfly's maid. This was admirably filled vocally and by way of acting by Lila Robeson.—The Detroit Journal, May 30, 1911.

Lila Robeson was the Azucena. She has a rich and colorful contralto voice of unusual range and she sang with a skill which well deserved the applause which she secured.—Philadelphia Inquirer, May 3, 1911.

Lila Robeson, as Ortrud, sang and acted equally well, and in the second act her solo of gratified vengeance and malice thrilled the audience with the passionate vehemence she put into her notes.—Baltimore American, May 23, 1911.

Lila Robeson had the small part of the Lady Abbess, to whose white sisterhood the erring Thais is led by Athanael, and she again showed that she is thoroughly capable in all that is required of her.—The Detroit Times, May 31, 1911.

Lila Robeson showed a proper conception of the role of the gypsy, Azucena. She sang with dramatic intensity and made the part distinctive by the earnestness she displayed, particularly in the prison scene.—Philadelphia Record, May 3, 1911.

Lila Robeson, as Suzuki, the maid, sang well and impersonated the servant sympathetically.—Chicago Inter-Ocean, June 5, 1911. (Advertisement.)

#### SAN ANTONIO MUSIC.

Thursday evening, April 3, the San Antonio Choral Club gave its second concert, assisted by Elena Gerhardt, the celebrated German lieder singer. The Choral Club opened the program and appeared also in the second part. The rendition of both numbers—"Fly, Singing Bird, Fly," by Sir Edward Elgar, and "The Snow," also by Elgar—was delightful. Their able director, Oscar J. Fox, composer and teacher, seemed to have the club under perfect control. When Miss Gerhardt made her appearance she received an ovation, and with her first note the people settled back in their seats thoroughly to enjoy the concert. She sang four groups of songs; three were in German and one in English. After each group she was forced to give encores, and at the end of the first part Miss Gerhardt was presented with a large bouquet of flowers. On April 18, this club will have Lucy Marsh as a soloist.

"Trovatore" is to be presented here in the near future with Madame Colombati de Acugna, at one time a member of the Metropolitan Opera Company, as Azucena. The other roles in the opera will be taken by her advanced pupils. It will be an event of much interest, socially as well as musically.

The Tuesday Musical Club had another interesting program when the opera "The Jewels of the Madonna" by Wolf-Ferrari, was the one chosen. A most instructive talk on the opera and the character motives or symbols was given by Mrs. Lewis Krams-Beck, who had the program in charge. Different numbers of the opera were given by the members of the club.

Mildred Fitch-Crane recently entertained with a musicale at her home. The following professionals took part in the program: Jose de Acugna, Emmett Rountree, Mrs. William Luke, Madame Colombati de Acugna, Maude Cunyas. MRS. STANLEY WINTERS.





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## VIENNA

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Vienna VIII, April 11, 1913.

A large charity concert arranged by the president of the committee, Her Excellency Countess Leopold Berchtold, and under the protection of Her Highness Duchess von Hohenberg, was the chief event of the concert week here in Vienna. Musically it appealed to the musicians from the standpoint of the interesting program offered and socially it had no lack of prestige owing to its royal patronesses. Following is the program:

Einfest aus der Oper Moloch.....Max von Schillings  
Szenen aus Ariadne auf Naxos.....Richard Strauss  
Ariadne.....Lilly Hafgren-Waag  
Bacchus.....Hermann Jadowker  
Zerbinetta.....Hermine Bosetti  
Najade.....Gabriel von Leshyhn-Prileszky  
Ecko.....Emmy Kaiser  
Dryade.....Grete Blaha  
Preislied, Die Meistersinger von Nürnberg.....R. Wagner  
Hermann Jadowker.  
Variations symphoniques with orchestra.....César Franck  
Norah Drewett.  
Arie aus Cid.....Jules Massenet  
Gabriele von Leshyhn-Prileszky.  
Arie aus der Oper Die Entführung aus dem Serail.....W. A. Mozart  
Jung Olaf.....Ballade von E. v. Wildenbruch  
(Music by Schillings.)  
Deklamation: Alwin Neuss.

The Grosser Musikverein Saal presented a dazzling display of elegance in its crowded precincts and a more fitting insight into the realm of Viennese society could not have been better gained. The most interest was attracted



MR. AND MRS. FELIX WEINGARTNER.  
(From the Vienna Konzertschau.)

to the giving of the scene from the Strauss opera, which was heard for the first time here. A lengthy review of this new work would be unnecessary at this late date, as it was fully attended to by this paper at the time of its premiere. This took place in Stuttgart in the latter part of October last year. At that time the Vienna Opera made efforts to get the piece here, but only under the condition that they could cut the dramatic "Vorspiel" that precedes the operatic part. To this Strauss would not consent, and thus Vienna remains without the opera on her list. The work of the singers was most praiseworthy at the recent event, and the conducting of Max von Schillings (who had been especially secured from Stuttgart for the occasion) represented his clear understanding and close acquaintance with the composition. From the fragment heard here, it is hard for one to imagine that Strauss was taking his work in a sincere mood. Norah Drewett's reappearance was looked forward to with much enthusiasm by her many friends and admirers. Her playing of the César Franck "Variations symphonique" was another stellar representation of her remarkable artistic gifts. Her keen insight and individual reasoning in the composition gave her interpretation a most attractive setting. Miss Drewett arrived here only on the morning of the day in which she was to appear in the concert, after having traveled all night from Paris, where she had played the day before. She leaves shortly for her next Berlin concert. Such has been this artist's career throughout the entire season, offering as it does in this general demand for her services a splendid proof of her true worth.

The Rosé Quartet, with Alfred Grünfeld as assisting artist, gave a popular chamber music evening at the Grosser Musikverein Saal, at which were played the Dvorák A major, op. 81, and Schubert A major, op. 114, piano quintets. A violin sonata in A minor with piano accompaniment had a performance by Arnold Rosé and Karl Frühling. This composition is by an unknown composer and was printed from the manuscript copy which at present is in the private library of the King of Saxony. Also a Schumann number, the "Kinderszenen," op. 15, was rendered by Alfred Grünfeld. To enlarge upon the artistic work of the Rosé Quartet would be useless, as nothing new could be said. It is sufficient to state that the organization must be considered one of the best in the land. Grünfeld has distinguished himself quite thoroughly

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in this country and America as a fine player of the "salon" type.

Hugo Kortschak, the violin virtuoso who for five years was located in Chicago where he was engaged as teacher and also as second concertmaster of the Thomas Orchestra, gave his second concert here this season in the Kleiner Musikverein Saal. His program consisted of the Nardini sonata in D major, Bach sonata in E major for violin alone, sarabande and tambourin by J. M. Leclair; the Tartini-Kreisler variations on a theme by Corelli, the Brahms-Joachim Hungarian dances Nos. 1 and 7, and the Paganini "Glöckchenrondo." He also played two new numbers by Heinrich G. Noren, a nocturno and capriccio, op. 43, and a largo by Guido von Fuchs. Kortschak's tone is one of rich quality and his interpretations ring true with the sincere spirit of the real artist. His technic always retains its sense of poise, thereby producing a feeling of security in his listeners. This was most clearly shown in his performance of the extremely difficult Paganini number.

The sonata evening given by d'Albert and Willy Burmester in the Musikverein Saal attracted a large and very expectant crowd of musicians and music lovers. The program for the evening consisted of the Beethoven G major, op. 96; Brahms G major, op. 78; the Brahms A major, and the Beethoven A major ("Kreutzer") sonatas for violin and piano. The correspondent was unable to attend the concert.

Daisy Kennedy, the charming young Australian violinist, has returned to Vienna after having completed an exceptionally successful concert tour through England and Scotland. From the London papers one learns that her initial success there was splendid. Miss Kennedy has become quite a favorite in the Viennese musical world and her appearances here are followed with much interest. Her first appearance here since her return was in a large benefit concert given Sunday afternoon in the Grosser Musikverein Saal. An engagement in Cracow as soloist in an orchestral concert has again called her away from Vienna, but on her return she will appear in her own concert at Bösendorfer Saal. At this concert her program will consist of the Paganini concerto, a Beethoven number, one by Tartini with Kreisler's arrangement, and a new suite by Cyril Scott, which will be given for the first time in Vienna.

In the near future, Carl Flesch, with the Konzertverein Orchestra and Werner Wolff as conductor, will play the A major Mozart violin concerto in the Musikverein Saal. Other numbers by the orchestra will be the Strauss "Till Eulenspiegel" and the Bruckner eighth symphony.

At a modern chamber music concert given in Kleiner Musikverein Saal by the Rosé Quartet and assisting artists Ed. Gartner, R. Reti and Lothar Riedinger, compositions were played by Walter Klein, Schönberg, Reger and Wellesz.

An extra added concert to the Philharmonic series with Felix Weingartner directing will be given on April 20. In assistance with the orchestra will be the Männergesang Verein and the choral society of the "Musik Freunde." The soloists selected from the Royal Opera are Elsie Elizza, Laura Hilgermann, Georg Maikl and Richard Mayr. The program planned will include the vorspiel to "Parsifal," the "Siegfried Idyll" and the Beethoven ninth symphony.

Lolita D. Mason, one of the organizers of the American Musical Club in Vienna and its active president for the past two years, is extending her scope of activity in looking after the interests of students, and is being engaged to manage their business affairs and to arrange for their concert tours in America and Europe. Miss Mason declares: "Artists as a rule have had little or no business training, as their time has been employed in studying their favorite art. Therefore they are often the prey of unscrupulous persons. No professional class works harder than the public performers and usually they themselves reap the least pecuniary benefit from their labor. This is mainly due to their lack of business instinct and knowledge. My work here with the music students and my contact with the artists have shown me their great need. I have had an excellent musical education and a most thorough business training and have handled many large interests. I



am quite sure that the artists whose affairs I am to manage for the next two years will find themselves much better off financially at the end of this time for having had my business oversight." Miss Mason's wide business experience in both America and Europe (she has resided on this side for the past several years) and her understanding of music make her particularly adapted to this line of work.

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Another of the fortnightly concerts arranged by the American Musical Club has taken place. The particular interest shown for this organization and its work by the English speaking colony of Vienna has been steadily growing, and should such good work continue it is certain that in time much can be done to lighten the trials of study here for the many American and English students who arrive with each new season. At the latest concert given, the participating artists were May Long, pianist; Louise Kornfeld, vocalist; Lola Tesi, violinist; Egon Kornauth, pianist, and Carl Johannes Perl, violist. The young pianist, Miss Long, who has for the past two seasons been studying here in the Leschetizky school under the special supervision of Madame Melville-Lisniewska, gave a pleasing rendition of the two Schumann numbers, "Warum" and "Aufschwung." Her particular style of playing could find no better medium of displaying itself than that which this composer's works offers. Her pure musical instinct combines well with her rich pianistic acquirements and a deep feeling of sincerity. The Russian violinist, Lola Tesi, who has already won prominent recognition throughout this part of Europe as a highly talented and successful artist, had in this concert granted her services for the second time this season. The group of selected numbers played by her were as usual very warmly received by the highly appreciative and admiring audience. Her interpretations ring with that rich warmth of temperamental expression which can only be accounted for as an inborn element. A rich tone production in close keeping with her highly artistic individuality adds greatly to her truly musical readings. Frl. Kornfeld sang an aria from "Tosca" and several shorter selections. Her voice is a soprano of great volume and the artistic style of her renditions promises well for her musical future. A sonata for viola and piano by Egon Kornauth was given a very interesting reading by Herr Perl and the composer. The composition has attracted much attention in Viennese musical circles, as it had the honor of receiving the royal prize offered for positions at the Academy of Music during the past season. The work contains much valuable material. Luckily enough Herr Kornauth has not employed any of the modern devices or inventions in his composition and we find a very pleasing observance of the older forms and a strict harmonic sanity throughout. His employment of the viola as the solo instrument tends to broaden the work's sonorous qualities with excellent effect.

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The last of the Sunday afternoon popular orchestra concerts for this season given in the Musikverein Saal by the Konzertverein Orchestra took place April 6. Gustav Gutheil conducted the following program: Cornelius' overture to "Der Barbier von Bagdad," Mozart's "Serenade," No. 9, Liszt's "Mephisto Waltz" and Bruckner's fifth symphony (B major).

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At the third concert to be given by the Orchestra Verein under Julius Lehnert's direction in the Musikverein Saal, two new compositions will be heard here, the one a piano concerto in D minor by Graedener, and the other a "Fest Overture," op. 70, by J. B. Foerster. Other numbers on the program are the Beethoven overture, "König Stephan," and the "Scenes Hongroises" by J. Massenet.

VICTOR C. WINTON.

#### Francis Rogers at Columbia.

April 24 William I. Kraft, Mus. Bac., F. A. G. O., organist of Columbia University, New York, gave the fifth of a series of recitals at St. Paul's Chapel. Francis Rogers, baritone, was the assisting soloist of the occasion.

Mr. Rogers' interpretation of Handel's "Honor and Arms" from "Samson" was most intelligent and masterly in delivery. Sarti's "Lungi dal Caro Bene," always a test, was sung in a very artistic manner and demonstrated to advantage the beauty of the artist's splendid voice. Huhn's "Invictus," composed for and dedicated to Mr. Rogers, was, needless to say, beautifully rendered.

At Groton School (Mass.) a recital by Francis Rogers is a pleasurable anticipated feature of each year. April 22 Mr. Rogers gave his annual recital there, singing an all English program.

Mr. Rogers has been engaged as soloist with the Lam-bord Choral Society for its concert in Rumford Hall, New York, May 4.

The program of a recent concert given by the Amsterdam Maatschappij Cæcilia was as follows: Fourth symphony of Gustav Mahler; "Also sprach Zarathustra," by Strauss, and the "Tannhäuser" overture.

#### Arthur M. Abell Here.

Arthur M. Abell, Berlin representative of THE MUSICAL COURIER, arrived in New York last week with Mrs. Abell, aboard the Kaiser Wilhelm II. In the accompanying picture are shown (from left to right) Mrs. Abell, Captain



Dahl, Marie Rappold and Mr. Abell. The last named will remain in this country for some weeks.

#### Eleanor Hazzard Peacock's Berlin Tributes.

Eleanor Hazzard Peacock, the American soprano, made her debut in Berlin in a recital at Bechstein Hall on March 27. The artist met with a warm reception. Appended are excerpts from her Berlin criticisms:

Mrs. Peacock is a singer who interprets with intelligence and taste and she knows how to round off her artistic offerings. Moreover, the manner in which she handles her voice reveals no small amount of vocal skill. She was very successful in Pergolesi and Mozart arias, and the warmth and expression with which she presented Schubert and Brahms songs elicited for the artist marked recognition.—Berlin Börsen-Zeitung, March 30, 1913.

Eleanor Hazzard Peacock, a mezzo-soprano, achieved success with her sympathetic singing. As long as she does not force, her organ is always agreeable.—Berlin Lokal-Anzeiger, March 30, 1913.

In her vivid interpretations Mrs. Peacock revealed linguistic skill and knowledge of music and feeling for style, esprit and taste.—Berlin Morgenpost, April 1, 1913.

Mrs. Peacock sings her arias and lieder technically correctly. What is more, she sings them with feeling and with refinement of style.—National Zeitung, April 1, 1913.

Eleanor Hazzard Peacock gave an evening of arias and lieder in Bechstein Hall with a very interesting program, to which the artist did full justice. The well trained, flexible soprano voice is sonorous and beautiful in all registers.—Reichsanzeiger, April 1, 1913.

Of three song recitals which I attended that of Eleanor Hazzard Peacock left the best impression. The artist possesses a sympathetic,



ELEANOR HAZZARD PEOCK.

well trained organ and her singing is stimulating and replete with charm. Furthermore, she understands how to make programs. Haydn's canonet, "The Mermaid's Song"; the charming aria, "Bois d'opie," by Lully; the lovely, piquant arietta, "Se tu m'ami," by Pergolesi—these are all delightful little tone paintings for which the artist revealed the right feeling.—Volkszeitung, Berlin, April 2, 1913. (Advertisement.)

#### Margarete Matzenauer's Engagements.

Margarete Matzenauer, leading contralto of the Metropolitan Opera Company, has been engaged by the Morning Choral Club, of St. Louis, Mo., for a song recital to be given on November 14, 1913.

The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, has engaged Madame Matzenauer for the concerts of April 3 and 4, 1914, in Cincinnati.

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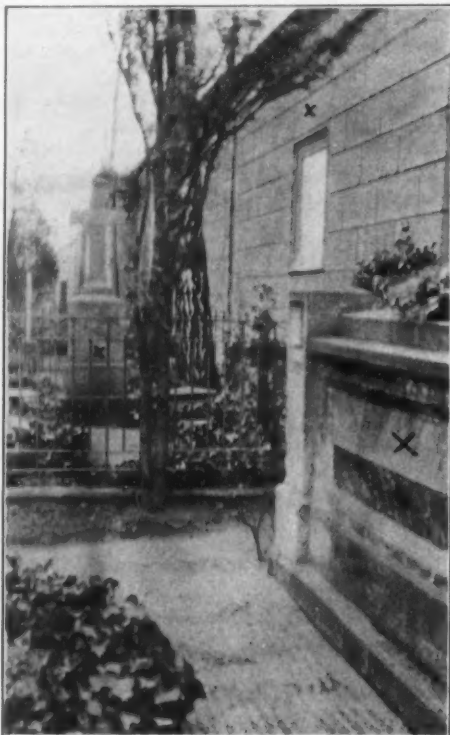
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## LEIPSIK

Leipzig, April 7, 1913.

The Leipzig City Council has just estimated that the total deficit on the three municipal theaters will reach 600,000 marks, or \$144,000, for the year 1913. That includes the combined loss of operation on its respective opera, operetta and dramatic ensembles, as conducted at the New Theater, Old Theater and the New Operetta, or Central Theater. Within the thirty years since 1882, the largest previous shortage had been the 264,000 marks of 1910, the smallest, the 64,000 marks of 1903, though as early as 1882 the city had paid a year's loss of 149,000 marks. In the twenty-three years, 1882-1904, under the late Director Staegemann, the average annual shortage was 103,856 marks. Among other German cities which have large shortages to cover, Frankfurt-am-Main stands next to Leipzig, with from 382,500 to 502,500 marks probable liability for each of the two years, October, 1912, to October, 1914. Smaller deficits are those of Barmen, with 125,900, Breslau 132,000, Dortmund 184,000, Chemnitz 238,-



THE GRAVES OF DAVID AND MOSCHELES, IN LEIPSIK.  
The nearer one is Moscheles'.

000, Freiburg 318,000, and Düsseldorf 418,000 marks. Until April last year the Leipzig New and Old Theaters had been always under lease by a director who took pay on a percentage of the receipts. Then the plan was changed to the employment of a so called Intendant, and the operations enlarged to include also the New Operetta Theater. From the very beginning of the new regime, the Leipzig public showed little disposition to be friendly and within a few months the daily newspapers became heavily burdened with the publishing of open letters complaining about the respective repertoires and the general arrangements under Intendant Martersteig. In that which directly concerned the repertory of grand opera, one had to confess that the bills had sunk into a state of comparative insignificance, and finally a musician was hardly disposed to examine the announcements from week to week. This laxity was partly due to Martersteig's supposed lack of interest in opera in general, and partly because of the chief opera conductor, Lohse's, frequent absence from Germany to conduct opera elsewhere as guest. It was therefore convenient to put on operas that needed but little rehearsing and operatic bon-bons that could be conducted by somebody else. The miserable attendance then proved the public's final indifference to what was going on, and the only definite gain that anybody had was that of the visitors to the twenty-two Gewandhaus concerts and their respective Wednesday morning public rehearsals. On account of the light work at the Opera, the same men were enabled to play the concerts in incomparable buoyancy and life under Nikisch's great leading. The three extra rehearsals of the Paderewski symphony would have been practically impossible if there had been heavy work at the Opera then going. As to the future of the various stages under the city's control, the drama begins promising novelties, and as already reported, the opera has set a two weeks Wagnerian festival to observe the centenary of the music dramatist's birth in Leipzig, May 22, 1813. Since the city authorities are facing the \$80,000 larger an-

nual shortage, they may themselves give much more watchful eye to the coming year's proceedings. The repertory for the early autumn opera, beginning generally on the first Sunday in August, should bring large extra receipts, because Leipzig will have some thousands of guests for its great Building Trades Exposition. September and October should find many other thousands here on account of the dedication of the monument to those who fought in the "People's Battle" of 1813.

Franz Schrekker's three-act opera, "Der ferne Klang," is still receiving occasional performance, possibly for the sixth time since the local premiere in early February. As already stated in a former review, the opera's main power is vested in its extreme staginess. The story is not one of poetic beauty, even though finding comfort for an unfortunate woman. Neither has the music any sensational merit, if still it builds well in the second and third acts in the exact phrase manner and much actual spirit of Richard Strauss, further relieved in the third act by an occasional Wagnerian touch. For the Leipzig giving, the opera has the good fortune to enlist in the main female role, the distinguished character soprano, Aline Sanden, who takes the public attention at the beginning and monopolizes it to the close. This gifted woman plays the role of Grete in the same intensity and truth that characterizes every role she undertakes. The one secret of her art is that she sincerely lives each character for itself, and with most unusual economy of means, so that she makes no needless move of hand or body, whether in quiet scenes or the most agitated. Her fame is growing steadily and she is receiving many offers for guest roles. Among the most recent was an invitation for the Copenhagen Opera. For the other roles in Leipzig's giving of "Der ferne Klang," the tenor Carl Schroth as Fritz is showing great improvement in voice and action. The opera further enlists much good talent, including Fräulein Schläger, Nigrini, Bartsch, Stadtegger, Merrem, and Herren Zoller, Kunze, Kase, Klinghammer, Herveing, Voigt and Schöneleber. The work is being conducted by Lohse.

The Leipzig Conservatory conducts a number of series of music, historical and theoretical lectures and practice hours, which are largely available without extra cost to the conservatory students. At present there are ten of these series in working by Fräulein Lutz-Huszagh and Herren Reger, Seidl, Schering and Krehl. The three series by Dr. Schering are "General Music History, Bach to the Present," "Practice in Musical History" and "Acoustics." The three by Dr. Seidl are "History of Romantic Opera," "Introduction to Aesthetics" and "Free Exercises in Theory and Practice." Fräulein Lutz talks on "Pedagogy, Method, History and Literature of the Piano." Max Reger is holding a weekly hour in "Analysis of Classic and Modern Orchestral Works," and Professor Krehl conducts two series, the first on "Methods of Music Theoretical Teaching" and the other on "Musical Form."

The annual spring concert of the Concordia Male Chorus under cantor W. Hänsel was given in Zoological Garden large hall. Mezzo soprano Anna Reichner Feiten of Berlin was soloist and Oswin Keller accompanist. Though Hegar's "Totenvolk" ballade was the most important single work, there were many choruses by Mendelssohn, M. Neumann, R. Stöhr, W. Speidel and Hugo Kaun, also three delightful Othegraven numbers for small male chorus and soprano. Frau Feiten sang solo songs by Schubert, Rückauf, Grieg and Wolf, further representing Hugo Kaun by his "Ostern," "Holländisches Wiegenlied," "Mit den Gänsen" and "Daheim." Kaun's à capella choruses, "Vale carissima," "Die Hütte" and "Lebenslied," are written in good melodic quality and fine sense for male chorus effects. The first named song may be the most impressive. Of the soprano songs, the "Holländisches Wiegenlied" on Eugene Field's poem of "Wynken, Blynken and Nod" is coming into widespread popularity in Europe, and will probably attain very heavy sale within a few seasons. It is agreeably composed in much detail. Frau Feiten sang in good musical style and agreeable declamation if not quite perfect vocalism. The chorus sang finely at all times.

Max Reger is just now busy composing a pretentious organ work for Karl Straube of the Thomas Kirche and Leipzig Conservatory. Straub will bring the work to first performance in September, at Breslau.

EUGENE E. SIMPSON.

### Evans-Fischer Concert in Cleburne.

April 10, in Cleburne, Tex., Harry Evans, basso, and Otto Fischer, pianist, gave a joint recital at the High School Auditorium of that city. Mr. Evans' vocal art and his fellow artist's fine musicianship were demonstrated to advantage in a program of variety and charm.

Max Wolff's "Der Heilige" had its premiere at the Hamburg Opera.



## WASHINGTON

The Kenesaw Apartment,  
Phone, Col. 3098,  
Washington, D. C., April 16, 1913.

Heinrich Hammer, conductor of the Washington Symphony Orchestra, ended his season here in a manner that impressed fully upon the receptive minds of the large musical and fashionable audience present at the fifth and last symphony concert of the season that in Mr. Hammer Washington has one of the best orchestra conductors in this country. The program was one of great interest from start to finish, but it was the last number on the program, the "Tannhäuser" overture, which called forth unstinted praise for Mr. Hammer. In this number the orchestra responded with brilliance and tonal color, ending with a wonderful climax almost unbelievable, considering the difficulties under which Mr. Hammer works, the number and quality of instruments being far from adequate. The orchestra has a committee of "One Hundred" working for an endowment fund regardless of the apathetic attitude of some (the very ones that should help). However, just watch us get it. If we do not, it will be a lasting disgrace to the city. The first number on the program was the symphonic opera ballet "Atlantis" by Louis von Gaertner, the libretto having been written by Mrs. Christian Hemmich (Alice Barney). Without doubt this is a composition of worth, and it was fitting that it had a strong Wagnerian tinge, in keeping with the last program number. Mr. von Gaertner conducted. Charles Anthony, of Boston, was the soloist of the afternoon, playing the piano concerto in A minor, by Edvard Grieg, giving as an encore Leschetizky's barcarolle. The orchestra played a fine accompaniment.

Charlotte Maconda, soprano, and Jaroslav Kocian, violinist, were the artists at the last concert of the series arranged by Mary Cryder. It was the last, not only of this season, but also for the one to follow, as Miss Cryder has announced the acquisition of her business by George P. Conn, of the Columbia Theater. The "Hexentanz," by Paganini, the most noteworthy of Mr. Kocian's numbers, was played in a masterly manner.

Charles Anthony, pianist, and the soloist at the final Washington Symphony Orchestra concert, gave a recital on Thursday afternoon, at the residence of Mrs. Arthur Jeffrey Parsons, in Eighteenth street, before a large gathering of the smart set.

Following the final Washington Symphony Orchestra concert, Mr. and Mrs. Christian Hemmich entertained at dinner at their residence, "Studio House," in Sheridan Circle, Louise von Gaertner, Mr. Pezet, of the Peruvian Legation, Charles Anthony, and the guest of honor, Heinrich Hammer.

Franceska Kaspar Lawson is one of the busiest of the talented singers of Washington this season, as her engagements have taken her into many of the Southern and Southwestern States. Many flattering reports are heard of her concerts, the last one having been given near Pittsburgh, Pa.

Susanne Oldberg was "at home" in her Belasco Theater studio for the last time this season on Sunday afternoon, April 6, when a most artistic and comprehensive program was given by Helen Donohue DeYo, soprano; Mrs. William T. Reed, contralto, and Louis Potter, pianist, who also graciously acted as accompanist. Mrs. DeYo and Mrs. Reed were heard in solos and duets, their voices blending most beautifully. Mrs. Reed has a dramatic soprano voice with great warmth of color which she uses discreetly. As for Mrs. DeYo, the limpidity of her beautiful voice is a great joy, and it is strange that fate places her as a leading church singer here in Washington when her place is on the operatic stage, for which she is amply fitted both temperamentally and vocally. Mr. Potter was very pleasing in two piano solos.

Louis A. Potter, pianist and teacher, will give a concert on the evening of April 30 in the ballroom of the New Willard. Mr. Potter, while still a very young man, is an artist and well prepared for the concert field.

Otto Torney Simon will conduct the Motet Choir in its last concert for this season, on the afternoon of Wednesday, April 23, at the Columbia Theater, when "The Crusaders," by Niels Gade, will be sung. Marion McFall, soprano, will be soloist. The Motet Choir has certain ideals, and in its singing stands technically for a certain tone quality and control, the result of the direct application of breathing principles given by the director in preliminary work at rehearsals. Usually its first concert is given up to motets and shorter choruses, while the second brings something more pretentious. Mr. Simon has spent years abroad studying the great choirs and choruses, and

believes he has evolved the principles of unusual choral technic; the application of breathing principles applied to a choral body through which he gets a wonderful cantilena. Mr. Simon lays particular stress on the adjustment of the registers, covered tone in the men's voices, and endeavors to make tonal beauty the basis of his art.

Ida Ewing, pianist, accompanist and teacher of violin and harmony, has opened a studio in K street. Miss Ewing is a graduate of the Cincinnati College of Music, and has had five years' study in Berlin, Paris, and other European cities.

Elizabeth Reeside, soprano, has had several offers from Europe and expects to sail the last of August for Italy to fill opera engagements there, singing in "Boheme" and "Carmen." Mr. and Mrs. Howard Reeside, her parents, will sail with her.

### Spalding's Hamburg Triumph.

Continued triumphs attend Albert Spalding on his present European tournee, the appended laudatory criticisms just received from Hamburg showing how completely the young violinist won his audiences in that city:

The name Albert Spalding has a fine sound for all those who know it, and there is no doubt that very soon the entire world will know it. There is no doubt also that the entire world will notice the name André Benoist, the name of the pianist who sat yesterday at the piano.

The two began their program with the Brahms A major sonata. Spalding all sensitiveness, all powerful energy; Benoist vibrating unto his very finger tips with sympathetic sensitiveness, and sustaining, nay anticipating each mood of his partner. Even to the acute listener there was no separation of the unity of their thought in their genial understanding of the spirit and the message of the music. With a touch that was quivering with sensitiveness, they found the proper tone quality for each mood, and communicated it to their hearers by a most personal and vital expression. It was superb musicianship.

And then came Spalding with the adagio and fugue of the G minor sonata for violin solo by Bach. He played it with clarity and grandeur, free from all frivolous concessions, and with a tone smooth and almost austere. In the poem of Chausson, in the second arabesque of Debussy and in the berceuse of Fauré—all three fine impressionistic pieces—he showed in company with Benoist a finely polished art for the painting of mood pictures; and in Saint-Saëns' rondo capriccioso he showed himself master of all the virtuosso difficulties contained therein. Of the three pieces of his own composition, played in his usual fine manner, the prelude in B major was the most interesting. This has a strong individuality, a melodic distinction and a dramatic line which follows in an even flowing course to a rational close, making a logical whole and showing beauty of form. Also the second one of the two pieces, entitled "Musical Periods," seemed to be a fine archaic melody, of spontaneity and charm, and denotes the practised hand of a tasteful musician who has something to say.

Albert Spalding will be appreciated as a violinist, who need fear comparison with none. More than that—a musician for whom one can almost forget the violinist, and André Benoist is a worthy partner to him.—The Hamburger Correspondent, March 30, 1913.

Spalding's art is too true, too real, and also too triumphant. As he played Saturday evening the A major sonata of Brahms, one's heart was filled with spring's thoughts and spring's joy. And from the playing of the adagio and fugue of Bach remained the impression of a pure and divine art. Pieces of Chausson, Debussy and Fauré were performed exactly as they should be, characteristic mood pictures, full of tender, graceful colors. In the rondo capriccioso of Saint-Saëns, Spalding showed that all technic, even in a purely technical piece, must be as a secondary matter to him. At the piano played André Benoist, a splendid partner. Never descending to slavish submissiveness, nor yet predominating with an arbitrary personality, his work remained one with the spirit of the music and in sympathy with the violinist. The entire concert was an occasion of the purest delight, which happens none too frequently.—Hamburger Fremdenblatt, April 1, 1913.

The young violinist, Albert Spalding, has been already characterized here on the occasion of his January concert as a full-blooded musician and distinguished master of his instrument. Spalding appears as a player of chamber music, in the best light, even as his virtuosity, and proved himself as fine an interpreter of the classical style as of the modern. After the A major sonata of Brahms, which, together with his excellent partner, André Benoist, he had interpreted so convincingly, Spalding played a violin solo of Bach, the adagio and fugue out of the G minor sonata, so perfect in style and at the same time so full of life that all worshippers of old music must have felt their hearts gladdened. Spalding also played some of his own compositions, in which his skillful use of modern harmonization, the grateful handling of the violin parts and, above all, the broad mood in which they were written left behind them a most genial impression.—Hamburger Nachrichten, March 31, 1913.

(Advertisement.)

### The March of Intellect.

Musical Opinion this month gives a list of the various ractime titles. Here are some of them: "Crabs' Crawl," "Tortoise Patrol," "Spooks' Parade," "Chicken Reel," "Turkey Trot," "Top Dog," "Shoe Tickler Rag" and "Bohylops." To these are added some of the "equally hideous" cake walk names: "My Gumelastie Girl," "Merry Monkeys," "Pumpkin Coon," "Hot Stuff," "Gin and Bitters" and "She Had Her Spats On." Thus onward is the march of intellect!—London Chronicle.

Sondershausen's recent operatic enjoyments were "Traviata," "Trovatore," "Bartered Bride," "Abduction from the Seraglio," "Stella Maris," "The Flying Dutchman," "Kuhreigen" and "Boheme."



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NEW YORK, WEDNESDAY, APRIL 30, 1913.

No. 1727

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## SUBSCRIPTIONS: Including Delivery

Invariably in Advance.			
United States .....		.....\$5.00	
Canada .....		.....\$6.00	
Great Britain .....	£1 5s.	Austria .....	80 kr.
France .....	31.25 fr.	Italy .....	31.25 fr.
Germany .....	35 m.	Russia .....	12 r.
Entered at the New York Post Office as Second Class Matter.			
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.			

## Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$300 a single column inch, a year.  
On reading pages, having three columns to a page, \$400 an inch, a year.  
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Advertisements for the current week must be handed in by 2 P. M. Saturday.  
All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.  
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Western News Company, Chicago, Western Distributing Agents.  
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## THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year  
GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

BELGIUM has two things for which to be thankful; her political troubles are over and Ysaye will soon be home.

DEAR old "Mikado" is with us again and the town wags the merrier for the presence of the imperishably ebullient king of comic operas.

It is more than likely that Madame Tetrassini will not sing with the Chicago-Philadelphia Opera Company next season. She is to make appearances in New York, however.

EFREM ZIMBALIST sailed for Europe aboard the Kaiser Wilhelm II yesterday, April 29, and is not to return to this country next season, all reports to the contrary notwithstanding.

At a recent public lecture on why opera should be sung in English, seven persons attended, six of whom were either French, German, or Italian. That is as funny as some other things in music.

PLANS for the musical attractions at the Panama-Pacific International Exposition, to be held at San Francisco in 1915, are interestingly discussed in our San Francisco letter, which appears elsewhere in this issue of THE MUSICAL COURIER.

EMPEROR WILHELM of Germany read the series of articles on his ancestor, "Frederick the Great," published in THE MUSICAL COURIER and expressed himself as being highly pleased at their historical accuracy and sympathetic handling of the material.

IN the Tribune of April 25 one reads that Covent Garden last week produced "Oberst Chabert," the opera which has been running so successfully recently throughout Germany and Austria. The Tribune's printer's imp made the name of the composer, Von Waltershausen, read "Walter S. Hausen."

GERMAINE SCHNITZER, the well known Austrian pianist, has made many noteworthy appearances here and in Europe, but the most important engagement of her life is the one announced last week, when the news became public that Miss Schnitzer will marry Dr. Leo Buerger, of 71 East Ninety-sixth street. The wedding is to take place at no distant date, and Miss Schnitzer will remain a resident of this country, a fact which our pianistic circles surely must hail with pleasure.

THE annual meeting of the New York Oratorio Society was held Thursday, April 24. Both Mr. and Mrs. Carnegie were present at the meeting. Andrew Carnegie was elected president of the society for the twenty-sixth time, and the day after the meeting he gave a dinner at his home in honor of the conductor of the society, Louis Koemmenich, at which the secretary, William B. Tuthill; the treasurer, F. H. Comstock, and the board of directors of the society were guests. Mr. Carnegie acted as host and toastmaster.

THE Philharmonic Society of New York, Josef Stransky, conductor, last week issued its preliminary prospectus for the coming season, and announces for its New York series at Carnegie Hall twelve concerts on Thursday evenings, sixteen on Friday afternoons, twelve on Sunday afternoons, and a novelty in the form of an afternoon concert for young people. The number of Friday afternoon concerts remains at sixteen, the Thursday evening series has been reduced to twelve, and the Sunday afternoon subscription series has been raised from eight to twelve. The season will open October 30 and extend until the first week in April. In addition to its regular New York series, the Philharmonic Society will, as usual, make several Southern, New England and Middle Western tours. The soloist list is of a brilliant character, and among the names already announced are those of Mischa El-

man, Carl Flesch, and Jacques Thibaud; also Teresa Carreño, Julia Culp, Alice Nielsen, and Jacques Urlus; and the soloists from the ranks of the orchestra will include Leo Schulz, cellist; Henri Leon LeRoy, clarinet, and Xaver Reiter, horn.

A BOSTON Opera innovation will begin next season when the subscription prices for \$2 seats are to be reduced to \$1.50, the \$1.50 to \$1 and the \$1 to 50 cents. The Boston Opera circular announcing the change says: "Never before in the history of grand opera has such an opportunity been offered for teachers, students and others, who have felt opera prices prohibitory, to secure an entire season of delightful amusement both refined and educating at so moderate a price." Of course, the "never before" refers to America, and not to Europe—Germany, for instance.

R. E. JOHNSTON has just completed arrangements with Ysaye, the celebrated Belgian violinist, to return to America next January and February for thirty concerts; also with Leopold Godowsky for twenty concerts. Other artists who will tour under the Johnston management next season are Frances Alda, assisted by Guito Casini, cellist, and Frank LaForge, pianist; Charles Dalmores, the French tenor; Albert Spalding; Charles Wakefield Cadman, composer-pianist; William Wade Hinshaw, baritone of the Metropolitan Opera; Gertrude Manning, lyric soprano; Dan Beddoe, and several others to be announced later.

SYMPHONIC echoes almost have ceased for the season, at least so far as the country's important orchestras are concerned. Chicago wound up its 1912-13 series with a Wagner program, April 25 and 26, and now the final strains are due from Boston, where the last of the symphony concerts are scheduled for May 2 and 3. Nearly all the conductors of the big organizations are hieing themselves to Europe in search of rest, recreation, and novelties for next winter's programs, while the players as a rule continue the even tenor of their industrious lives by becoming members of summer orchestras, and discoursing sweet strains of melody in parks, pavilions, hotels, and sometimes in—be it whispered not next winter—in shady and refreshing beer gardens.

MAJOR HENRY L. HIGGINSON, founder of the Boston Symphony Orchestra, has announced that he intends to leave in his will a fund of \$1,000,000 for the perpetuation of the institution. It takes fully that sum to operate a first class symphony orchestra permanently, as the experience of the Chicago organization proved. No American city possesses a musical public large or enthusiastic enough to patronize a symphony orchestra sufficiently to enable it to exist on a self supporting basis, and wherever we have such organizations we meet with the spectacle of their dependence upon rich "guarantors," who usually go into the venture more or less willingly under a sort of coercion, and eventually have to be persuaded almost by main force when they find out that the attendance at the symphony concerts remains about the same, and the annual deficit also. Andrew Carnegie was truthful, but a bit brutal, when he said to the committee who wished him to endow the former Pittsburgh Symphony Orchestra: "The rank and file of citizens in the town have not shown that they care anything about a symphony orchestra. If they do, let them establish one." Boston is fond of its fine orchestra, but no judicious student of American musical conditions would like to see the continued existence of the B. S. O. made dependent solely upon the box-office encouragement of the Hub's public. The experiment might prove disastrous. Major Higginson probably realizes the danger and that is why he plans his munificent bequest.



# THE DIPPEL RESIGNATION

General Manager Andreas Dippel, of the Chicago Opera Company, handed in his resignation to the executive committee of that organization last Friday evening, April 25. The resignation was accepted. In connection with those simple facts a veritable cloud of comments and conjectures has arisen in the daily press of New York, Chicago and Philadelphia, the tenor of which seems to imply that the reasons for Mr. Dippel's withdrawal are based on differences of opinion which he had with the board of directors regarding the degree of authority to be exercised by Cleofonte Campanini in questions of casts, repertory and certain managerial prerogatives. The stories in the dailies state, furthermore, that the New York members of the Chicago directorate have retired; that Mr. Dippel denies having had any unpleasantness with Mr. Campanini; that he intends to start an independent traveling opera troupe of his own, possibly together with William H. Leahy, proprietor and manager of the San Francisco Tivoli Opera House; and that Mr. Dippel controls personally the contracts of Mary Garden and other artists connected with the Chicago Opera.

It is true that Messrs. Dippel and Campanini have had differences of opinion over artistic matters. It is true that the New York interests have withdrawn from the Chicago Opera board. It is not true that Mr. Dippel intends to start an opera company of his own, and certainly not with Mr. Leahy, who was in New York this week and denied to THE MUSICAL COURIER that such a plan exists. It is not true that Mr. Dippel controls the Garden contract. It is a fact, though—not stated in the dailies—that Mr. Dippel owns the American contract with Titta Ruffo for next season.

A MUSICAL COURIER informant reports from Chicago, unofficially:

The Dippel-Campanini feud, which started in 1911 and which culminated in the resignation of Mr. Dippel, was one of the most intense in the history of musical enterprises. For a while Campanini had his own way. Dippel's diplomatic efforts, however, resulted in a complete change of affairs several months ago when at a meeting in which Phil Lydig presided it was decided that until the end of this season anyway Mr. Dippel would have the full management of the enterprise, including the repertory and artists who should appear at performances. This was denied later by Mr. Campanini, yet the rumor had some foundation, as those who really knew never changed their minds as to what took place at that meeting. From then on it was only a question as to which one of the two managers, the general manager or the musical manager, the board would retain for the following year.

Just after the Dippel resignation, the board of directors of the Chicago Opera issued the following statement:

In accepting Mr. Dippel's resignation the executive committee of the Chicago Grand Opera Company desires to express its appreciation of the great service he has rendered in the successful establishment of grand opera in Chicago and in the West. In entering a new field in Chicago he was in the first year confronted with difficulties and embarrassments which imposed the most severe test upon his ability; but from a large loss incidents of the first season's operations the company was placed upon a successful basis the second year and a still more satisfactory basis for the third year. During all this time the high artistic standard of the organization has been maintained and the recent Western tour, so successful from a financial standpoint, has impressed the people of the West with the fact that our Chicago organization is worthy from the artistic and every other standpoint of their continued support. With full appreciation for what he has done for this city and for grand opera in America, the executive committee desires to thank him for his services and wishes him a continuance of his past success in the new field of effort into which he will enter.

Mr. Dippel's resignation will not affect the future plans of the Chicago Opera, even though the company has a contract with Messrs. Leahy and Dippel for three more years in case the organization goes on tour after the regular season in Chi-

cago. Apropos, the receipts recently in San Francisco, were \$160,000 for fifteen days.

Mr. Dippel is not desirous at the present moment of announcing his future plans, as a prema-



A NEW PICTURE OF ANDREAS DIPPEL.  
By Matzene, Chicago.

ture disclosure might affect negotiations now pending in an important direction.

## OPERATIC SYMPHONY.

Henry T. Fleck, director of City Concerts, writes a timely letter to the World pointing out that not enough has been said about the brilliant work of the Metropolitan Opera House orchestra during the two memorable symphony concerts which Arturo Toscanini conducted not long ago. "These two concerts," says Mr. Fleck's communication, "answer the question of a permanent orchestra. This gives us an organization fully as good as the orchestra from Boston, and in some respects less machinelike and more musical. It is the great glory of the Metropolitan Opera House, not its singers. Such magnificent orchestra playing has not been heard from any other local organization in years. This praise is due not only to the purity with which every detail in the score was executed, but also to the fulness and beauty of sound, which were simply surprising. Looking back over the total artistic results achieved by the Metropolitan Opera House orchestra, I confess that not only are we indebted to it for enjoyment of the highest and noblest character, but we may also date from these events a salutary revolution in the musical status of an organization that should no longer be suffered to remain in a state of quasi-unproductiveness along symphonic lines."

In the report which THE MUSICAL COURIER published of the Toscanini symphony concerts, there was this passage, referring to the ninth symphony of Beethoven: "A remarkably lucid and convincing performance came to light, one which the symphony organizations of our city will have much trouble to duplicate. The Metropolitan Opera House players, who have been praised often in THE MUSICAL COURIER, rose to the occasion grandly, and in responsiveness and accuracy must have been everything their leader could have desired, for the rendering was smooth, direct, intense."

There are many reasons why the Metropolitan Opera House players are able to achieve the remarkable ensemble they possess, and the most convincing of the reasons is that the organization rehearses incessantly (including Sundays) and the

men play together every single day from October until almost May. No other orchestral society in the United States does the same amount of actual playing as the Metropolitan instrumentalists.

In many European cities the opera orchestras are "productive along symphonic lines," and for purposes of emphasis only two of them need be recalled, the Berlin Royal Opera orchestra under Richard Strauss and the Dresden Royal Opera orchestra under Von Schuch. They are considered to be on the same artistic niveau with the Gewandhaus, Concertgebouw, Gürzenich, Vienna Philharmonic and other famous orchestras in Europe.

In nearly all the smaller German and Austrian cities the Opera players belong to the local Philharmonic, municipal, Royal and Ducal symphony orchestras, and the arrangement produces good, even if not ideal results.

The chief drawback to any scheme involving the Metropolitan Opera orchestra in regular symphonic activity would be met in the lack of time for the proper rehearsing of concert programs. It naturally will be asked by the curious reader how it was possible to find such time recently for preparation to do the numbers with Toscanini. The answer is that the concerts came at the end of the season, when the opera repertory had become hackneyed to players and singers, no novelties were on the tapis, and the out of town trips of the organization had ceased. Under those circumstances, nothing stood in the way of as many symphony rehearsals as Toscanini deemed necessary.

It is a pity that the splendid Metropolitan Opera House orchestra cannot devote itself more extensively to symphonic work, but under the present conditions the possibility seems remote. The reason the double system functions successfully in Europe is because the opera performances total materially less than they do at the Metropolitan and the repertory is not so extensive.

## METROPOLITAN OPERA PLANS.

Giulio Gatti-Casazza, impresario of the Metropolitan Opera House, announces that the intended absolute local novelties for next year at his institution will be Charpentier's "Julien," Giordano's "Madame Sans Gene," and Victor Herbert's "Madeleine." Among those who will not return as members of the company are Leo Slezak, Umberto Macnez, William Hinshaw, and Giuseppe Sturani (conductor). The list of the re-engaged includes:

Sopranos.—Frances Alda, Bella Alten, Lucrezia Bori, Anna Case, Louise Cox, Vera Curtis, Emmy Destinn, Geraldine Farrar, Rita Forna, Olive Fremstad, Johanna Gadske, Frieda Hempel, Alice Nielsen, Bernice de Pasquali, Marie Rappold, Lenora Sparkes, and Rosina Van Dyck.

Mezzo-sopranos and Contraltos.—Emma Bornigia, Maria Duchene, Louise Homer, Helen Mapleson, Jeanne Maubourg, Marie Mattfeld, Margarete Matzenauer, and Lila Robeson.

Tenors.—Paul Althouse, Pietro Audisio, Angelo Bada, Julius Bayer, Carl Burrian, Enrico Caruso, Austin Hughes, Carl Joern, Riccardo Martin, Lambert Murphy, Albert Reiss, and Jacques Urlus.

Baritones.—Pasquale Amato, Bernard Begue, Dinh Gilly, Otto Goritz, Antonio Scotti, Vincenzo Reschiglian, and Hermann Weil.

Basses.—Paolo Ananian, Carl Braun, Adamo Didur, Putnam Griswold, Antonio Pini-Corsi, Marcel Reiner, Giulio Rossi, Leon Rothier, Basil Ruysdael, Andreas de Seguro, and Herbert Wither-spoon.

Conductors.—Giorgio Polacco, Arturo Toscanini, and Alfred Hertz.

New artists to come are these:

Mezzo-sopranos and Contraltos.—Margarete Ober, Sophie Braslau, and Lillian Eubank.

Tenors.—Rudolf Berger, Giovanni Martinelli, and Alfred Piccaver.

Baritone.—Carl Schlegel.

### PRIZES AND PRURIENCY.

At the eighth biennial convention and festival of the National Federation of Musical Clubs (held in Chicago from April 21 to 26) a resolution was passed and carried affirming the decision to give a prize of \$10,000 for the best American opera written by an American. Composers born in foreign lands, but having resided in America and taken out papers, therefore being American citizens, are allowed to compete for the prize. The Lakeview Musical Club of Chicago offered a prize of \$500 for the best libretto for the opera in connection with the other offer of \$10,000 for the best American opera (and to be presented in Los Angeles) made by the Los Angeles Club not long ago.

Further details regarding the contests doubtless will be published shortly and THE MUSICAL COURIER will be glad to give them space for the guidance of composers. At the present moment nothing is known to THE MUSICAL COURIER regarding the rules and regulations of the competitions in question, and therefore no inquiries on the subject can be answered by this paper.

Curiosity is rife to see how the committees in charge of the contests will define an "American" opera. It is to be supposed that the libretto must have American scenes and an American story, but how about the music? There is no "American" music, and if naturalized composers from Europe are allowed to compete, the project entirely loses its national character. That is no misfortune, as no prize can be awarded for "American" music when there is no such thing. The hybrid concoctions called "American" operas, heard in the East during the past few seasons, are but sorry imitations of the European article, and no enthusiast for native opera, even in his wildest frenzy, would go so far as to say that those "American" works are of great artistic value and ought to serve as models for our home composers.

There is too much encouragement for opera just now in this country. A few more prizes for symphonic and chamber music would do the tonal cause infinitely greater good.

A splendid resolution passed by the N. F. M. C. was that asking the mayors of cities which have more than 25,000 inhabitants to appoint censors to pass upon the character of the popular songs performed in public places. Many of those compositions have of late taken on a degree of boldness and coarseness in text that is astounding in a country which does not even permit indecent use of the mails.

However, the N. F. M. C. should not have restricted its plan to cities of 25,000 and more; smaller communities are subject to the same contamination as the larger ones from the suggestive songs now in circulation, and indeed, the villages and towns often are worse off, through lack of sufficient police control and civic organizations for the protection of morals and the suppression of vice. Wipe out the suggestive popular song by imposing prison sentences on those who write, publish and sell them.

Out of the fullness of his own rich experience as an American vocal teacher and concert and operatic artist who has been living in Europe (chiefly Berlin) for many years past, George Fergusson discusses for MUSICAL COURIER readers the reasons why our native students should not rush away blindly across the Atlantic for musical knowledge unless they are sufficiently prepared fundamentally with elementary training and with ample funds to pay for the stay and the study abroad. While there are several things in the Fergusson article which may be an old story to those who have given the "foreign atmosphere" subject close study, he touches upon many other phases not previously pointed out with such insight and exactitude. Mr. Fergusson is nothing if not patriotic and it is clear from the tone

of his remarks that he would rather help the American student than help his own pocket. That is the kind of teacher of whom more examples are needed in the vocal profession.

### THE SIZE OF A WORK OF ART.

It is hard for the young writer to understand that quality is of vastly greater importance than quantity in estimating the permanent value of a literary or musical work. Music is such a modern art in its perfection that we must go to literature for examples of endurance, though there are many instances of early decay even in modern music.

Robert Grosseteste, or Grosstete, otherwise Bighead, who was Bishop of Lincoln, England, in which country he was born in 1175, wrote nearly two hundred volumes. Posterity has utterly forgotten him and his books. His extended poem called "The Castle of Love"—or "Castel of Loue"—may sometimes furnish a line or two in historical works on Anglo-Norman literature; but the name and fame of Robert Bighead would be as great today if he had whistled against the north wind or shovelled the sand on the sea shore. His pyramid of two hundred volumes has melted away in the alembic of time. A superfluity of quantity was not enough to save the books from oblivion.

More than a thousand years before the Bishop of Lincoln lived, a certain Latin poet died in early manhood, leaving behind him a little volume which contains far less than an ordinary copy of THE MUSICAL COURIER of the present time. A recent edition of the Latin book consists of seventy-five pages, which are seven inches long by four and a half inches wide. There is only one column to a page and the type is brevier, like the greater part of the reading matter in this copy of THE MUSICAL COURIER. The first page has seventy-nine words, and the last page, one hundred and four. The other pages vary according to the length of the line and the space between the stanzas. In other words, the book is one of the slenderest examples of quantity extant. Its imperishable glory rests on its quality, for it is the work of Catullus, "the greatest lyric poet of Rome," as the new Encyclopedia Britannica calls him. His work, of course, is quite unknown to Tom, Dick and Harry, and the man in the street. His reputation rests on a more secure foundation than the likes and dislikes of the ignorant and uncultured. He is a model for all succeeding poets and his verse has never been equalled by any writer of the Latin language. His little lyric of eighteen lines relating a no more important event than the death of his Lesbia's sparrow has been imitated by Ovid and a host of lesser Latin poets for two thousand years. Beyond the barren plains and gloomy woods of medieval theology and ancient Latin rhetoric the fragile loveliness of Catullus' poetry hangs like a heaven encompassing rainbow. Catullus wielded, too, a critic's pen. He was a man of unbounded common sense and left on record in his ninety-fifth poem a sneer at a still more ancient poet of Greece, one Antimachus, who began an epic on the Theban war but who died on completing the twenty-fourth book without having reached his subject or mentioned Thebes. Catullus knew that quantity was worthless without quality, and that if the quality was high the quantity might be slight.

Music, as a perfected art, is far too modern to permit any such historical excursions as we have taken into the ancient world of literature. Johann Sebastian Bach is the first great master musician whose work has never been surpassed. All those who came before him had an imperfect art. They were like the Bishop of Lincoln, Robert Grosseteste, who was compelled to write in Norman-Saxon because there was no English language yet completed.

But even in the two centuries of our perfected art of musical expression we have had many an exam-

ple of big works perishing and little works enduring. Of course a few great compositions have lived, and an innumerable number of small pieces have been swept by the tide of time into the fathomless ocean of oblivion. Size has nothing to do with the merit of a work of art.

What would have become of the two or three thin volumes Chopin left the world if quantity had anything to do with perpetuity?

G. Tritto composed fifty-three operas, P. Raimondi sixty-nine, J. S. Mayr eighty-two, A. Scarlatti eighty-nine, H. R. Bishop one hundred and two, P. Guglielmi one hundred and fourteen, N. Piccinni one hundred and forty-five, Wenzel Muel-ler one hundred and sixty-six.

Surely if bulk of output had anything to do with longevity some of these voluminous opera composers would be smothered in ivy crowns of imperishable fame. But they are not. They are dead and forgotten. We have taken a melancholy survey of their tombstones in John Towers' mortuary "Dictionary of Operas."

And still the list of big works grows. A thousand and one composers now alive today while we write these words would be more pleased to see their names emblazoned on an opera or an oratorio score of four hundred pages than to sign a modest little Schumann "Träumerei," a trifle like Rubinstein's "Melody" in F, Field's insignificant nocturne in B flat, or the childlike "Bridal March" of Grieg. Fortunately for their ambitions it is easier to pile up quantity than to fashion quality. And if any native American composer feels that he is called to compose or compile an American opera on a French story in the English language with German, Russian and Italian music, why, let him do so. Leave to Arthur Foote, George W. Chadwick, MacDowell, Ethelbert Nevin, the art of writing genuine music—not forgetting the artless art of Stephen C. Foster.

ALBERT REISS, one of the Metropolitan Opera House tenors, is to go into vaudeville temporarily, and his move leads the New York Sun to remark:

Of course some well disposed persons will raise their hands in horror and declare that holy art is degraded by such proceedings. But those who are accustomed to weigh matters will perhaps not fall into states of excitement. Let us suppose, for illustration, that Maud Powell were engaged to "do a turn" in vaudeville and that her "turn" consisted of a condensed recital made up of numbers by great masters. In what respect would art be outraged?

Suppose that Madame Sembrich should sing four numbers as a vaudeville act. In what manner would she soil her artistic conscience?

The true artist naturally is always an artist, whether performing in a theater, a concert hall or a private house. The dignity of art does not desert it because of location. Nor does an opera singer necessarily demean himself by appearing in vaudeville. It all depends on what he does in the vaudeville theater. If he does an artistic thing, he continues to be an artist and to preserve his self respect. If he does an inartistic thing in the opera house for the sake of a passing effect he is no artist, and he knows it.

Most of us regard the mere place too seriously.

The foregoing is interesting in view of what the New York daily newspapers said when Richard Strauss conducted at a local department store some years ago. Was the Sun among the outraged ones?

IN THE MUSICAL COURIER'S Leipzig letter of this issue will be found some interesting figures regarding the season's deficits at various German opera houses. Grand opera is not essentially the plaything of fashion in Germany, and yet it cannot be made to pay, which seems to show that its unprofitableness as an art form is pronounced and perennial. Emperors, kings, dukes, municipalities, state exchequers and city councils make up the deficits in Europe which in America are paid by the monarchs of finance and fashion.

THE popular suffragette song of England:  
"The hand that 'rocks' the window  
Rules the world."



### CONFUSION OF STYLES.

There is a footnote in Chapter I of H. T. Peck's book on "Latin Pronunciation" which is curiously interesting in its bearing on American music and of a pathetic interest in that the author of the book, Prof. Harry Thurston Peck, is now lying at the point of death, a hopeless mental wreck from the ravages of brain disease.

The footnote refers only to the history of Latin pronunciation in America and has nothing whatever to do with music. But the parallel between the progress of music and the development of Latin pronunciation is so close in so far as America is concerned that it is striking.

H. T. Peck, for twenty-five years professor of Latin at Columbia University, says:

"It is natural that the Roman system should make its way more rapidly into use in this country than in Europe, not because Americans are more given to experiments, but because here in the United States the inconveniences of having no standard system have been more sharply felt. New England being wholly settled from old England, long continued the English system of pronouncing Latin. In the Middle States, the Germans and Dutch introduced their own methods; in the South and West, the French pronunciation came in quite frequently, and all over the Union the Catholic clergy in their schools and colleges have propagated the traditional usage of their Church. Hence a Babel of pronunciations and systems existing and practised side by side in picturesque confusion such as no European country ever knew; and hence the general willingness to accept a single method, especially one that is based upon historic truth."

It is almost unnecessary to point out the Babel of picturesque confusion in the musical styles of American composers.

The English ballad has had a tremendous vogue in the United States. Yet the greatest of American composers, Edward A. MacDowell, had a style that was for the most part a compound of the German and French manners. There are a piquancy and a pulse in much of his music which are not German. There is a depth of expression and sentiment which is not French. But the English influence is not to be found. His Scotch extraction may account for certain temperamental idiosyncrasies, though his German and French training had more to do with his manner of expression.

That extraordinary folksong composer, Stephen C. Foster, and that heaven born melodist, Ethelbert Nevin, have very little in common that is distinctively American. Foster might as well have lived in the Edinboro' of "Annie Laurie," and Nevin might as appropriately have taken up his abode in Schubert's Vienna for all the difference their musical styles would have made.

John Philip Sousa owes nothing to Europe except his parents. He is out and out an American by birth, by sympathies, by musical style.

But what shall we say concerning the American operas in English which have reared their mongrel heads among the German, Italian and French thoroughbred operas at the Metropolitan Opera House of late? Is there not a picturesque confusion of style "such as no European country ever knew"?

A glance at the organ works reveals a triple alliance of England, France and Germany in opposition to an American organ style. In the choral services the influence of the sentimental English school represented by Barnby is paramount rather than the noble and dignified style of the greater English church composers.

The songs of the present day fall easily into three groups. First comes the ubiquitous and energetic ragtime ditty, vulgar and vital, national, but unregenerated. Then there is the popular ballad, mostly of sentiment, but often semi or unofficially religious, which the amateur vocalist sings after

tea and the popular teacher uses by the thousand.

Last of all comes the fearful and frequently exaggerated imitation of Straussbrahmstschaikowskydebussyreger all jammed and jumbled and jostled and joined together in three or four pages, with German, French, Russian, Sioux, Blackfeet, Iroquois, Japanese texts, from which an English translation is frequently debarred, or, if permitted, is apologized for.

A uniform pronunciation of Latin will sooner be established than a definite American style in music; for the Latin dead branches can be raked together.

But the living roots of music are shooting forth in all directions—weeds and wheat, roses and burdock, lilies and thistles.

### NORDICA'S VOCAL ART.

Among the abiding pleasures in the musical ministrations to which New York falls heir every season are the public appearances of Lillian Nordica, grown rare of recent years because of her marriage and her consequent retirement from the operatic stage as a permanent member. But the many admirers of the Nordica art are not willing to miss its enjoyment altogether, and therefore the popular prima donna finds herself compelled from time to time to undertake a few performances of opera or to grace the concert platform for a seance or two of song recital.

Last Wednesday afternoon marked such an occasion, when at Carnegie Hall a huge audience heard Madame Nordica do a number of lieder, chansons, songs and ballads, and notwithstanding the length of the program, clamored so insistently for additions that the artist found herself compelled to yield to the encore enthusiasts with renderings of Leoncavallo's "Mattinata," Debussy's "Mandoline," Mrs. Beach's "The Year's at the Spring," "The Sweetest Flower That Blows" and the Brunnhilde call from "Walküre." Flowers galore were joined to the plaudits which rained upon Madame Nordica, the demonstration testifying amply to the undiminished love and admiration with which our local concert going public regards one of its favorite singing stars.

And in truth, the vocalist deserved the extraordinary tribute, for her program, delivered in German, English, French and Italian, covered practically every style of composition and called for the application of all the qualities which constitute the real art of song, such as poetical fancy, depth of sentiment, dramatic intensity, intelligent adaptation of color and mood to the exigencies of the text, and last but possibly first in the estimation of some hearers, perfect command of voice, diction, enunciation, phrasing, dynamics and manipulation of tone. In all those departments of song, Madame Nordica revealed the result of ripe experience and proved that during the intervals between her infrequent public performances she has not only retained her art of former days, but even broadened and perfected it. Her every contribution last Wednesday was an artistic delight and justified fully the action of her present management to determine the singer to resume her regular public activity while she is in the full bloom of her matured powers. The first result of the new plan is the Nordica tour around the world, which will begin at once and take her away from us for a year while she sings in all the principal musical cities between here and Australia, traveling westward.

The recent Nordica program had two fine songs by Cadman, "When Cherries Bloomed" and "At the Feast of the Dead"; Jensen's "Am Manzaneres"; Bleichmann's "Komm, lass uns spielen," Erich Wolff's "Fäden," Schubert's "An die Musik," Handel's "Let the Bright Seraphim" (trumpet obbligato by Carl Heinrich), Leroux's "Le Nil," with a violin obbligato rendered tastefully and touchingly by Franklin Holding; Arensky's "But

Lately in Dance," an aria from "Madama Butterfly," Schubert's "Erlkönig," Vidal's "Ariette," "Stange's "Dämon," and Bemberg's "La Ballade du Désespéré," in which M. Rousseau recited, Franklin Holding played the violin and William Durieux the cello. Romaine Simmons, at the piano, accompanied all the selections with thorough pianistic and musical command. He knows the tonal values of the human voice and blends them beautifully with the keyed instrument.

### SHORT DIVISION.

Tribune, April 24.	Sun, April 24.
"Let the Bright Seraphim," from Handel's "Samson."	"Let the Bright Seraphim," from Handel's "Jephtha."

FELIX F. LEIFELS, manager of the New York Philharmonic Orchestra, has arranged a transcontinental tour for that body, covering about eight weeks in 1914. The orchestra gives its first concert of the tour in Chicago, April 12, 1914. It then visits Kansas City, Des Moines, St. Louis, and one or two intervening cities. After this the itinerary moves south to Texas for a tour there of about one week. California follows, and San Francisco is to be visited about the middle of the third week of the trip. After the San Francisco concert the schedule provides one or two other places on the Pacific Coast and return to New York by the Northern route, playing in some of the principal cities on the way back. This will be the longest and most important tour ever undertaken by the Philharmonic Society. It has been customary for some years past for the society to make short spring tours lasting about a week, but a tour of eight weeks across the continent for an orchestra like the Philharmonic is an enormous undertaking and considerable work has already been done in connection with it, and it is necessary to do much more before the final arrangements can be completed. Several cities along the route are to hold music festivals in connection with the visit of the orchestra from the Eastern metropolis.

DECIDEDLY musical is the cargo of passengers which the Kaiser Wilhelm II took from this port yesterday, April 29, when these personages sailed aboard the liner: Enrico Caruso, Giulio Gatti-Casazza, Frances Alda, Geraldine Farrar, Emmy Destinn, Frieda Hempel, Mary Garden, Antonio Scotti, Dinh Gilly, Putnam Griswold, Basil Ruysdael, Kurt Schindler, Alfred Hertz, Lucrezia Bori, Arturo Toscanini, Efrem Zimbalist, Dr. Ernst Kunwald, Charles Dalmores, Cleofonte Campanini, and the Flonzaley Quartet.

A SERIOUS minded manager called up THE MUSICAL COURIER on the telephone to say this: "I notice that your latest issue asks why managers say they 'present' things for which they charge. As a matter of fact, managers do not charge; they collect C. O. D. before eight o'clock on the evening of the concert. They never carry charge accounts." Amendent accepted.

AMERICA certainly is a great leveler of castes and conditions. Caruso, during his recent visit to Atlanta, sang for the prisoners at the federal prison there. He was accompanied by Ty Cobb, the famous baseballist, who made a speech. Among the least responsive of the listeners while Caruso sang, says a New York Sun report, was Lupo the Wolf, a Black Hand convict.

THE music club known as "The Bohemians" gave a concert Monday evening of this week at Aeolian Hall, New York. A report of the event will appear in next week's issue of THE MUSICAL COURIER. Owing to the lateness of the hour, just as we are going to press, it is impossible to publish the account this week.



A news note tells that the Prince of Wales has been taking violin lessons during his stay in Germany. If the methods of the instructor were those in vogue when the sons of the Kaiser were receiving musical instruction some ten years ago—the teacher used to tell his confreres the story—a Crown princely lesson must be something like this:

Teacher: "Is your Royal Highness most benignly ready to begin?"

Royal Highness: "Fire away."

Teacher: "Might I suggest most humbly to your Royal Highness that, while your Royal Highness' most exalted violin would sound well under any circumstances when played upon by your Royal Highness, some slight variations in pitch might be avoided by having your Royal Highness' most exalted violin in tune."

Royal Highness: "Oh, bother. We'll just play on it the way it is."

Teacher: "But, your Royal Highness, if I—"

Royal Highness (severely): "We have spoken."

Teacher: "As you wish, your Royal Highness."

Royal Highness: "What do we start with?"

Teacher (nervously): "Your Royal Highness' extraordinarily remarkable talents would justify your Royal Highness in playing the most difficult music ever written, but merely as a formula, purely by way of desultory preparation, or I should say, just to conquer those mechanical necessities which—"

Royal Highness (cortly): "Cut short those longwinded preambles. What am I to do?"

Teacher: "Would your Royal Highness graciously consent to play the scale of —"

Royal Highness: "You know I hate scales."

Teacher: "Ha, ha! Very good, very good. Your Royal Highness hates scales. No one can blame your Royal Highness for that. Scales are detestable. But your Royal Highness, the sooner your Royal Highness plays them, the sooner will your Royal Highness be finished with them. Your Royal Highness will admit that, won't your Royal Highness?"

Royal Highness: "I'll not play my scales, and there's an end of it."

Teacher (rubbing his hands): "As your Royal Highness wills. We'll omit the scales and go at once to the etudes."

Royal Highness: "I can't be bothered with etudes."

Teacher (soothingly): "They are a bother, your Royal Highness; I'll admit that. But we won't spend much time with them. If your Royal Highness would condescendingly let me hear your Royal Highness do the spiccato etude —"

Royal Highness: "Nix. I'm too tired this morning to work my wrist up and down like that. You do it for me, and I'll look on."

Teacher: "Oh, your Royal Highness, that is impossible."

Royal Highness (roars): "What?"

Teacher: "I—er—I beg pardon—ahem—I meant that—your Royal Highness knows I would not offend your Royal Highness—certainly I'll do it, certainly, at once." (Plays the spiccato etude.)

Royal Highness (patronizingly): "Very good indeed. Do it again." (Teacher repeats.)

Royal Highness: "Bravo! Really splendid. I simply wished to see someone do it. Now I don't have to trouble."

Teacher: "Your Royal—"

Royal Highness: "Look here, I'd like to be able to play 'Coontown's Ragtime Ball.' Give me that violin." (Takes it.)

Teacher: "There are other selections, your Royal Highness, more in keeping with your Royal Highness' supremely refined and ambitious musical tastes. For instance, Beethoven's —"

Royal Highness: "None of that stuff for me. I go to sleep when I hear it at the court concerts. I like music with a tune to it. (Plays.) Is that right?"

Teacher: "Quite, your Royal Highness, absolutely correct, except that you are playing in 3-4 time, while the piece is written in 4-4, and you are employing the key of E natural, whereas it should be E flat."

Royal Highness: "Do you mean it sounds wrong?"

Teacher (hastily): "Not wrong, your Royal Highness, but merely strange. Different from the composer's intentions, that's all, your Royal Highness. If your Royal Highness would deign to play A flat—just there—"

Royal Highness: "What am I playing?"

Teacher: "A natural."

Royal Highness: "Well, I like it."

Teacher (quickly): "So do I. It's a truly original effect, your Royal Highness, and much better than the composer's."

Royal Highness (hands violin to Teacher): "Now, you play it for me."

Teacher: "It is a privilege, your Highness, a rare privilege." (Plays.)

Royal Highness (lying on sofa): "Now, let me hear 'Alexander's Ragtime Band.'" (Teacher bows and plays.)

Royal Highness: "Give me the 'Gaby Glide.'" (Teacher bows and plays.)

Royal Highness (yawns): "Do 'Hello, Miss Ragtime.'" (Teacher bows and plays.)

Master of Ceremonial (entering): "It is time for your Royal Highness' Latin lesson." (Royal Highness snores.)

Master of Ceremonial (to Teacher): "Hush! How dare you? Don't you see that His Royal Highness is asleep?" (Teacher stops and mumbles apologies, while the M. of C. bows himself out, backwards.)

Royal Highness (jumps up and laughs): "I wasn't sleeping, but I refuse to be annoyed with Latin this morning. Let's go up and play a game of billiards. I'll leave word that I've gone to review a regiment or lay a cornerstone or something. Come on, I'll give you fifty in a hundred. I know more about billiards than I do about the violin, don't I?"

Teacher (bending his back like the letter S): "Your Royal Highness is most serenely a master at anything your Royal Highness undertakes." (They exit.)

Bless our loafing soul, but Algernon Ashton is a busy man. From his beehive of activity at 10 Holmdale road, West Hampstead, London, N. W., he writes us under date of April 13, 1913: "Sir—I cannot in the least understand for what object the portrait of the totally non-musical Mrs. Pankhurst was published on the fifth page (among the London musical news) of your journal, dated the 26th of last month. What have the features of this convict to do with a musical journal? Yours, very sincerely, Algernon Ashton." We refuse to be drawn into a public discussion on this point, Algy, for the suffragette parade is to pass THE MUSICAL COURIER offices next Saturday afternoon.

Upper Broadway, near 134th street, boasts the presence of a "piano doctor." Does he mend broken octaves?

What does a music critic know about food? If you'd like to find out, get Henry T. Finck's new book, "Food and Flavor." Next to eating all the good things Friar Finck has discovered is the pleasure of reading his appetizing dissertations thereupon. But let American composers steer clear of the Finck volume, unless they wish to become Socialists.

An interesting chat with Henry Hadley just before he sailed for Europe recently revealed the fact that he is to conduct several concerts abroad this summer, at which he will play some of his own compositions. The Hadley muse has not been idle since its possessor's elevation to the post of symphony conductor in San Francisco, and contracts signed in New York recently call for a not too distant production of a new romantic opera comique by the young composer, who already has three symphonies, three comic operas and a "Salome"—symphonic poem—to his credit. Conductor Hadley's contract with the San Francisco Symphony Orchestra will keep him there until after the exposition in 1915.

One of the novelties played under Hadley last winter in San Francisco was a new symphony by Edward F. Schneider, of San José, which the conductor praised highly for its skillful workmanship and smooth flow of agreeable melody. The Schneider output of music at one time seemed to destine him as a serious rival of our most successful American song writers, but it is gratifying to see that he now is striving for larger laurels. Who will be the first conductor east of the Rockies to give the Schneider symphony a chance?

In the London Standard of April 10 he who walks may read that the Barclay's Bank Musical Society gave a concert at which they performed "The Golden Legend."

No, Albertina, the Reichstag party which is trying to hush up the Krupp scandal can on no account be called canonical composers.

The attached letter was received from Dresden by a New York manager last week. The name of the writer is omitted:

DEAR SIR—I beg you to excuse when the answer for your letter is coming first now. My husband was not here in the last time. Also excuse my English, please, it is certainly too bad.

Prof. ——— would like much coming to North Amerika, but naturally it is necessary to know the high of the costs, which he must pay in the worst case. And which sort of concerts would you arrange, with an orchestra or only with a pianist. Could that also be, that you procure a tournée of engagements for him? What time do you mean he shall come?

In the hope that you can understand what we wish to say and in the command of her husband.

A Berlin film factory advertises a moving picture of Richard Wagner's life! We dare them to show on the screen what the old boy said when he read Nietzsche's dictum that Bizet wrote better operas than those which came out of Bayreuth.

From the recent International Music Congress at Berlin, comes the alarming report that things tonal are going to the demnition bow wows. Whenever Papa Palestrina used to hear music teachers say that in 1560 or so he never failed to become dreadfully peeved.

"I took first prize at the Cubist exhibition."

"I never knew you were a painter."

"I'm not. I had our checkerboard put in a frame and called it 'Chaufeur with hip disease taking a walk in Egypt on a Thursday afternoon.'"

#### MCCORMACK'S FAREWELL CONCERT.

In a recital to be given for the benefit of the United Catholic Charities, Sunday evening, May 4, John McCormack will sing his season's farewell to America at the New York Hippodrome. Mr. McCormack plans spending the summer in London and will leave for Europe immediately after the concert. In August the tenor will sail for Australia, where he will make an extensive tour, returning to America in March, 1914, under the management of Charles L. Wagner.

Mr. McCormack's Hippodrome program will consist of popular Irish songs. He will sing, by request, "I Hear You Calling Me," "Mollie Brannigan," "Mother o' Mine" and "My Lagan Love."

#### Young Composers' Program.

The Pennsylvania College for Women, Pittsburgh (T. Carl Whitmer, director of music), offers the following numbers May 8, in a recital of original compositions by the college students:

Serenade	Ruth Miller
Vespers	Ruth Miller
Raindrops	Ruth Miller
Exuberance	Nancy Yeager
Dance of the Lilies	Helen Schoeneck
Reverie	Helen Schoeneck
Idyl	Laura Slocum
Contemplation	Laura Slocum
Twilight Thoughts	Margaret Latham
Carl Hirsch, violin, and Margaret Latham, piano.	
Two miniatures—	
Sympathy	Emma E. Mayhew
Joy	Emma E. Mayhew
The Awakening	Margaret Latham
Scherzino	Margaret Latham
Meditation	Margaret Latham
Sword Dance	Margaret Latham
Song, Dreams	Emma E. Mayhew
Gaiety	Susie Homer
Twilight	Susie Homer
Humoresque	Susie Homer
Gavotte	Gertrude Goeddel
Song, Consolation	Emma E. Mayhew
(Words by Arthur Grissom.)	
Mrs. Mayhew.	

#### Pupils of Alice Garrigúé Mott.

Alice Garrigúé Mott, the noted teacher of singing, who will close her season June 1, when she will sail for Europe for the summer months, will reopen her New York studio October 1.

Among Madame Mott's artist pupils who have taken an active part in this season's concerts and recitals are Carrie Bridewell, Marguerite Lemon, Lilly Dorn, Marie Kaiser, Margaret Harrison, Max Salzinger, Bertha Kalich, Hedwig Reicher, and Rita Jolivet. The last named scored a gratifying success in Harrison Grey Fiske's production of "Kismet."



**A BLUMENBERG REMEMBRANCE**  
**Interesting Group of Celebrities Photographed at the Home of Mr. and Mrs. Arthur M. Abell in Berlin on the Occasion of a Reception Given by Them in Honor of Mr. and Mrs. Marc A. Blumenberg on January 15, 1911. This Photograph now is Published for the First Time.**



Seated in the center of the group, with Mr. Blumenberg on his right and Mrs. Blumenberg on his left, is Dr. David Jayne Hill, who at the time this photograph was taken was the American Ambassador to Germany. At the right of Dr. Hill is Mrs. Hill, and to the left of Mrs. Hill is Mrs. Hill. Standing from left to right in the order in which they are seen are Mrs. Vernan Spencer, Frederick Chutson, Alex. H. O. Osgood, Alexander Petschikoff, Joseph Muetter, Alberto Jonas, Arthur von Kappeler, Hugo Kaun, Joseph Lievinne, Mrs. Kaun, Hermann Fernow, Maria Speet, Mr. Kalus, Emily Foster-Frisell, Mrs. Frick, Louis Bachner, Romeo Frick and Vernon Spencer. Eugene Simpson, barely discernible, is looking over the shoulders of Mrs. Kaun and Mrs. Frisell.

## PATERSON FESTIVAL NOW ON.

Just eleven years ago music lovers of Paterson, N. J., assembled together for the first time and arranged their initial music festival. That was a great era in the history of Paterson and marked the foundation of one of the greatest series of musicales held in this country. Since then each year has seen a similar festival given in that city with perhaps even greater patronage than the season before. Residents of Paterson look forward to this festival each season, and support it admirably. Those who have been forced to travel a greater distance have been equally enthusiastic and have lent their aid willingly.

The Paterson festival has gained country wide prominence. Of course, the musical attractions of New York City have always proved a great drawing power to the music lover of the suburb, and the distance between the metropolis and the nearby town or city is not very far, but nevertheless the idea of a musical festival across the river has always appealed to the residents of New Jersey, and the novelty of the affair has added much to the attraction. New Yorkers, too, have taken advantage of these Paterson musicales and have found them a source of much pleasure.

This week, beginning last Monday, April 28, the annual Paterson music festival opened before one of the most appreciative audiences that has ever greeted a group of artists in that city. During the past two nights—Wagner and Verdi nights—most enthusiastic audiences have filled the immense auditorium of the Fifth Regiment Armory. It is to C. Mortimer Wiske, director of the Paterson Music Festivals, that most of the credit for the success of the concerts is due. It has been his desire in arranging these evenings of music to offer to the public favorite selections from the works of Wagner and Verdi, as well as compositions of other composers, grouped together in pleasing fashion and performed by artists, many of whom are world famous. Aided by the Metropolitan Opera House Orchestra, of New York, the Paterson Symphony Orchestra and the Paterson Festival Chorus, all of which have gained a reputation by no means merely local, the soloists have done fine work.

In the next issue of THE MUSICAL COURIER there will appear a summary of the entire Paterson festival and a full account of the three concerts will be given in detail.

The program for tonight, Wednesday, April 30, "Popular Night," which will complete the series of concerts, is as follows:

Eve, a mystery in three parts.....J. Massenet	
Prologue, The Birth of Passion.	
Eve in Solitude (The Temptation).	
Prelude, The Fall.	
Estudiantina.....Lacome	
Chorus and Orchestra.	
(Specially arranged for this festival.)	
Bell Song (Lakme).....Delibes	
Yvonne de Treville.	
Two Grenadiers.....Schumann	
Edward McNamara.	
Robin Adair.....Arr. by Frica	
Unaccompanied Chorus.	
Come Margarita, Come (Martyr of Antioch).....Sullivan	
Daniel Beddoe.	
Air and variations.....Proch	
Yvonne de Treville.	
Stars and Stripes.....Sousa	
Chorus and Orchestra.	

## Pulitzer Musicals.

Thursday evening, April 24, at the residence of Mr. and Mrs. Walter Pulitzer, 57 West Fifty-eighth street, New York, a very enjoyable musicale was given under the direction of Giorgio M. Sulli. The program included many interesting numbers.

Over two hundred guests were present, including artists and musicians, among them Arnold Volpe, director of the Volpe Symphony Orchestra, who congratulated Mr. Sulli and his pupils.

Loretta Hallisy, who has a very sweet and well trained soprano voice, sang Ardit's valzer, "Se Saran Rose," unusually well. Signor von Heyder has a baritone voice of fine quality and his singing was excellent. Madame Penn-Parrish was delightful, as was also Gerta Schlosser, the fourteen year old violin virtuosa. Signor Bogatto, tenor soloist of St. Ignatius' Church, New York, received much applause, and the last number on the program, a quartet, was rendered to the satisfaction of all.

Mr. Pulitzer's own compositions were well received. His music is full of melody and was finely performed. All of those who took part, with the exception of Philip Gordon, are pupils of Mr. Sulli.

Duet from Martha.....Flotow	
Loretta Hallisy and Margaret Galloway.	
Aria, Mitrane.....Rossi	
Miss Galloway.	
Valzer, Se Saran Rose.....Arditi	
Miss Hallisy.	
Duet, La Forza del Destino.....Verdi	
Signori Bogatto and Von Heyder.	
Piano selections—	
Serenade.....Richard Strauss	
Spanish Dance.....Albeniz	
Revolutionary Etude.....Chopin	
Philip Gordon.	

Arioso, Amleto.....Thomas	
Signor Von Heyder.	
Romanza, L'amico Fritz.....Mascagni	
Madame Penn-Parrish.	
Violin selections.	
Gerta Schlosser.	
Selections from the new opera, The Pasha's Wives.....Walter Pulitzer	
Love Me in Sunlight.	
Madame Penn-Parrish.	
In After Years.	
Signor Von Heyder.	
Duet, Madame Penn-Parrish and Signor Bogatto.	
Piano selections—	
Gavotte.....Sgambatti	
Spinning Song.....Mendelssohn	
Reverie.....Pulitzer	
Philip Gordon.	
Romanza, Gioconda.....Donizetti	
Signor Bogatto.	
Quartet, Rigoletto.....Verdi	
Misses Hallisy and Galloway and Signor Bogatto and Von Heyder.	

## Putnam Griswold to Sing in Berlin.

Putnam Griswold, basso of the Metropolitan Opera Company, has been notified by the General Intendant of the Berlin Royal Opera, that an invitation has been extended him by the German Emperor to sing at the festivities to be held on May 23 in connection with the marriage of his daughter, the Princess Victoria Louise. On



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PUTNAM GRISWOLD.

this occasion there will be a gala performance of "Lohengrin" at the Royal Opera, Mr. Griswold being asked to sing the role of the King.

Mr. Griswold will sing in two gala performances to be held in honor of the twenty-fifth anniversary of Emperor Wilhelm's reign, and also in two additional performances by royal command. The American basso will appear in the roles of San Bris in "The Huguenots," Mephistopheles in "Faust," also as Wotan and Hagen.

## University of Michigan's May Festival.

The twentieth annual May festival of the University of Michigan Musical Society will soon be realized, for Hill Auditorium, which in the future is to be the home of Ann Arbor's musical events, is undergoing its finishing touches at the hands of a large force of men. This magnificent building, the funds for the construction of which were donated to the University of Michigan by the late Hon. Arthur W. Hill, of Saginaw, a former regent of the university and a zealous patron of the university musical activities, is one of the finest structures of its kind in America. It has a seating capacity for 5,000 persons, 2,000 of whom can be located on the first floor, 1,200 in the first balcony, and approximately 1,800 in the second balcony. The details of construction have been worked out so clearly that there will not be a poor seat in the entire building, and the last seat in the second balcony, aside from the fact that it will be a greater distance from the stage, will be as good as any seat in the house. The experts who already have tested the building are united in the opinion that the acoustic properties will be perfect. The building was designed by Albert Kahn, of Detroit, Mich., and in working out the acoustic properties he was guided by the foremost acousticians in the country. The scientific principle involved is that of a paraboloid, the performers being located at the focus. At either side of the immense stage, which is admirably adapted for choral and orchestral performances, are spacious waiting rooms for

the use of artists, conductors and the assembling of the choruses and orchestra. Immediately back of the stage, in a space especially designed for it by the architect, has been placed the well known Frieze memorial organ, which was brought to Ann Arbor at the close of the Columbian Exposition in Chicago, in 1893, and which has since been in University Hall, but has now been entirely rebuilt and remodeled by the Hutchings Organ Company, of Boston. The building contains spacious corridors, with splendid lighting facilities and exits conveniently arranged, and although the building is absolutely fireproof, having been constructed entirely of stone, steel, concrete and cement, there are commodious fire escapes for use in case of an emergency of any kind. Back of the first balcony, a large room, approximately 100 feet long and half as wide, has been set aside for the housing of the well known Stearns' collection of musical instruments, one of the greatest in existence, which was bequeathed to the University of Michigan by the late Frederick Stearns, of Detroit. This collection will be open to the public at all times and will undoubtedly be of special interest to festival patrons.

On account of the completion of this splendid building many facilities have been opened for larger May festivals, and the management has been active in taking advantage of every possible opportunity. The further fact that this is the centenary of two of the world's greatest composers, Wagner and Verdi, and likewise that it marks the twentieth consecutive festival which has been given under the direction of Professor Stanley, and that it also rounds out the twenty-fifth year of continual service on his part as professor of music in the University of Michigan and director of the University School of Music, are further incidents which lend special interest to the occasion. As a tribute to the generous donor of the building the Choral Union will sing at the opening concert, Wednesday, May 14, a work entitled "Laus Deo," which has been especially written by Professor Stanley, and which is considered by competent critics who have heard snatches of it to be not only the greatest work which has come from this composer, but a work which is of real musical importance. On Thursday night Verdi's immortal "Manzoni Requiem" will be sung, while on Saturday evening a program of Wagner music will be heard, parts of two of his greatest operas, the first act of "Lohengrin" and the finale of "Meistersinger" being contributed by the University Choral Union. These programs will commemorate the memory of these two master musicians. For the first time in the history of Ann Arbor's festivals a large children's chorus, made up of many hundreds of youngsters from the local schools, will appear. They will offer as their contribution Fletcher's interesting work entitled "The Walrus and the Carpenter," with words by Lewis Carroll. The orchestral background will be furnished by the Chicago Symphony Orchestra, under the leadership of Frederick Stock, and a list of soloists of stellar magnitude has been engaged. The following artists will be heard: Florence Hinkle and Marie Rappold, sopranos; Schumann-Heink and Rosalie Wirthlin, contraltos; Lambert Murphy, tenor; Pasquale Amato, baritone; William Hinshaw and Henri Scott, basses. The programs in full are as follows:

## FIRST FESTIVAL CONCERT.

Huldigung's March.....Wagner	
Vorspiel, Meistersinger.....Wagner	
Aria, Dich Theure Halle (Tannhäuser).....Wagner	
Madame Rappold.	
Symphony No. 5, C minor, op. 67.....Beethoven	
Laus Deo.....Stanley	
Aria, Ave Maria.....Bruch	
Madame Rappold.	
Overture, Academic Festival, op. 80.....Brahms	

## SECOND FESTIVAL CONCERT.

Manzoni Requiem.....Verdi	
Soloists—Florence Hinkle, Ernestine Schumann-Heink, Lambert Murphy, Henri Scott; Choral Union.	

## THIRD FESTIVAL CONCERT.

National Hymn.....	
Overture, Merry Wives of Windsor.....Nicolai	
Aria, from Titus.....Mozart	
Madame Schumann-Heink.	
Suite, Wand of Youth.....Elgar	
Aria, My Heart At Thy Sweet Voice.....Saint-Saëns	
Madame Schumann-Heink.	
The Walrus and the Carpenter.....Fletcher	
Children's Chorus.	

## FOURTH FESTIVAL CONCERT.

Overture, Flying Dutchman.....Wagner	
Suite, Woodland, op. 43.....MacDowell	
Aria, Eri Tu.....Verdi	
Pasquale Amato.	
Hungarian Dances.....Brahms-Dvorak	
Aria, Prologue from Pagliacci.....Leoncavallo	
Pasquale Amato.	
Tone poem, Don Juan, op. 20.....R. Strauss	
Aria, Le Roi di Lahore.....Massenet	
Pasquale Amato.	
Overture, Tannhäuser.....Wagner	

## FIFTH FESTIVAL CONCERT.

Lohengrin, Act I.....Wagner	
Götterdämmerung.....Wagner	
Meistersinger (finale).....Wagner	

Preacher, having a grudge against his relatives, stipulated that "Dixie" and "Silver Threads Among the Gold" should be sung at his funeral.

It was a low trick, but ingenious.—Morning Telegraph.



## RUBINSTEIN CLUB CONCERT

The grand ballroom of the Waldorf-Astoria was an unusually attractive place on Tuesday evening, April 22, the occasion being the third private concert of the Rubinstein Club, William Rogers Chapman, musical director, Mrs. William Rogers Chapman president. The tastefully and beautifully gowned members of the choral organization occupied the stage during the entire program, a mass of palms and evergreens making a most effective background. Geraldine Farrar was the soloist of the evening, Bidkar Leete and Arthur Rosenstein played the piano accompaniments and Louis Dressler those at the organ.

The first half of the program was composed of request numbers. The well balanced chorus sang with finish, unity, splendid dynamics and mastery of climax.

The "Cradle Song" (Raff), sung à capella, was especially good. The altos were particularly noticeable for the dependable, musical body of tone with which they gave support in every number. An especially effective rendition of "The Lost Chord" (Sullivan) concluded the first half of the program. In the beginning of this, the lights were turned low and the chorus, remaining seated, sang in an impressively subdued manner; with the "It may be that Death's bright angel" the lights were turned on, the chorus rising and singing the remainder in full tone.

The second part opened with excerpts from the cantata "God and the Maid" (new) by Von Fielitz. This called for more exacting musicianship than their other numbers, but the requirements were fully met by the chorus. Florence Anderson Otis, an artistic singer with a beautiful voice, and Katherine B. Self were the soloists in this. "Mammy's Lullaby" (humoresque, Dvorák, arranged by Charles Gilbert Spross) was exceptionally pleasing.

Miss Farrar was received enthusiastically.

Other artists who have appeared with the Rubinstein Club this season are Stella de Mette, Julia Culp, Edmond Clement, Franklin Holding, Florence Hinkle and Pierre Henrotti, concertmaster of the Boston Opera.

The full program was as follows:

In Sunny Spain (by request).....	Ernst Kampermann
Ladies' Chorus.....	
Cradle Song.....	Joachim Raff
(Arranged by Frank J. Smith.)	
Ladies' Chorus.....	
Proposal.....	Frank H. Brackett
Ladies' Chorus.....	
Wonnevoller Mai.....	Gluck
Wenn ich ein Mäddchen wär.....	Franz
Sylvain.....	Sinding
Ich hab in Penna.....	Wolff
Miss Farrar.....	
Woo Thou Sweet Music (Salut d'Amour).....	Edward Elgar
(Arranged by Clifford Page.)	
Ladies' Chorus.....	
Barcarolle (by request).....	J. Offenbach
(Arranged by Anna B. Judge.)	
Ladies' Chorus.....	
Cherubino's aria, Nozze de Figaro.....	Mozart
Miss Farrar.....	
The Lost Chord (by request).....	Arthur Sullivan
(Arranged by E. N. Anderson.)	
Organ and piano accompaniment.	
Ladies' Chorus.....	
The God and the Maid.....	Alexander von Fielitz
Text by Gertrude Rogers	
Excerpts from the cantata for ladies' voices, with organ.	
Melia, Florence Anderson Otis.	
Delia, Katherine B. Self.	
Mammy's Lullaby (by request), Humoresque.....	Dvorák
(Arranged by Charles Gilbert Spross.)	
Ladies' Chorus.....	
Papillon.....	Jacobi
Ouvre tes yeux bleus.....	Masenet
Valse.....	Bemberg
Miss Farrar.....	
Gypsy Chorus.....	Balfe

The preparations for the ninth annual white breakfast of the Rubinstein Club are almost completed. The number of guests is limited to 1,000 and the list closes on Monday, April 28, when the ladies of the reception and breakfast committees will meet and be assigned to their respective duties by Mrs. Eugene Hoffman Porter, the chairman of the breakfast.

The guests of honor include Lillian Nordica, Lillian Blauvelt, Kitty Cheatham, Florence Guernsey, Mrs. William Cumming Story, Mrs. William Grant Brown, Mrs. Eugene J. Grant, Mary Garrett Hay, Mrs. James Henry Parker and others.

Signor Campanari, the noted baritone, will also be a guest of honor and has consented to sing a group of songs. John Finnegan, the young Irish tenor, will sing some of the songs that have made him famous, and Roberta Beatty, the charming new contralto, will also sing.

The program will be short, with no speeches. Special tables that will be a feature are "The Old Guard," "The Ushers" and "The Southland." Hostesses at these tables are: Mrs. J. Hedden, Gladys Kramer, Mrs. Hartwell B.

Grubbs, and Mrs. Simon Baruch. Presidents of many clubs of the city will be seated at the president's table. They include Mrs. A. W. Palmer, of Rainy Day; Mrs. C. H. Griffin, Empire State; Mrs. John Sherwin Crosby, Woman's Democratic; Mrs. J. C. Yawger, Miss H. V. Boswell, Maida Craigan, Katherine A. Martin, Mrs. E. R. McIntosh, Mrs. Arthur Elliott Fish and others.

### Edwin O. Swain in Muncie, Ind.

Edwin O. Swain, baritone of the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y., sang at a concert given April 15 in the High Street Methodist Episcopal Church, Muncie, Ind., which is Mr. Swain's "home town."

The following notice from the Muncie Evening Press shows that this young singer is not "without honor in his own country":

Amidst rounds of applause and the waving of handkerchiefs, Edwin O. Swain, the baritone, was received by an audience which completely filled the High Street M. E. Church, Tuesday night, and they in turn listened to one of the most delightful concerts ever given in the city. The event was truly a home coming for Mr.

1913-1914

## MR. PADEREWSKI

## MR. KREISLER

AND

## MISS FARRAR (Oct. only)

DIRECTION: C. A. ELLIS,  
SYMPHONY HALL,  
BOSTON.

Swain, who is a Muncie boy, and has gained fame in the realm of voice culture, and has the distinction of being a true American artist, receiving his education in the East. His pronunciation and expression throughout the evening showed that he has received the last word in training and is fitted for a life's work.

The first groups of songs were given in the language of the composers, being translations from Leoncavallo, Brahms, Schubert and Schumann. After each group Mr. Swain graciously responded to the most hearty applause. Following the second group he sang a composition from Harry E. Paris and at the end of the first group in part two, he gave the second selection from Kipling's "Tribe of Monkey People." "On the Road to Mandalay" was truly one of the favorites of the evening, vying with the last two numbers in the last group, "I Hear You Calling Me" and "Invictus," the latter being rendered with force and expression, showing the strength and power of the singer's voice and excellent enunciation. One of the prettiest songs of the evening was given in the second group, this being "Jean," a composition from Spross. The sentiment in the words and melody in the music combined to make the rendition a beautiful one. (Advertisement.)

### Hartford Choral Club Concert.

The Choral Club of Hartford, Conn., gave the second concert of this, its sixth season, at Parsons' Theater, Hartford, April 18.

The assisting artists were Reed Miller, tenor; Frederick Martin, basso; Edward F. Laubin and Wyllys B. Waterman, pianists, and Arthur Priest, organist.

The chorus, which consists of sixty male voices, did excellent work under the direction of Ralph L. Baldwin. The assisting artists were thoroughly appreciated by a large audience.

Charles Wakefield Cadman's setting of Lowell's "Vision

of Sir Launfal" was sung by Mr. Miller, Mr. Martin and the club.

The program follows in full:

At Sea, from The Golden Legend.....	Dudley Buck
Choral Club.....	
Briar Rose.....	Ferdinand Dubois
Choral Club.....	
Folksong.....	Edward Kremser
Choral Club.....	
The Vision of Sir Launfal.....	Charles Wakefield Cadman
Choral Club, Reed Miller, Frederick Martin.	
Serenade.....	A. M. Storch
Choral Club.....	
Valentine.....	Horatio W. Parker
Drinking Song.....	Carl Busch
Choral Club.....	
Pipes o' Gordon's Men.....	William G. Hammond
Since Lammie Went Awa'.....	Strickland
With the Wine on the Rhine.....	Ries
Reed Miller.....	
Who Has Robbed the Ocean Cave?.....	William G. Hammond
Choral Club.....	
The Hand Organ Man.....	A. v. Othegraven
Choral Club.....	
An dir Leyer.....	Franz Schubert
Wohin.....	Franz Schubert
Das Kraut Vergessenheit.....	Eugen Hilgach
Robin Goodfellow.....	Orlando Morgan
Frederick Martin.....	
A Plainman's Song.....	Paul Bliss
Choral Club.....	

Merritt A. Alfred proved an excellent accompanist.

### LATER NEWS FROM PITTSBURGH.

Pittsburgh, Pa., April 25, 1913.

Thursday evening of this week, at Carnegie Music Hall, the Apollo Club gave the third concert of its seventeenth season, which proved to be one of the most satisfactory affairs ever given by that organization. Reinald Werrenrath, the well known baritone, was the soloist of the occasion. This splendid singer will be remembered for his excellent work in "Frithjof," which he sang two years ago for the same club. Mr. Werrenrath gave a classical group and also two groups of modern songs. The quality of his voice seems even better, if possible, than on his former appearance, and he sang with splendid assurance and with fine musical intelligence, using a mezza voce tone with good effect. He also sang in fine style the Cavalier songs with the chorus. As noted before, the choral work was the best done by this club in years. The voices blended well and the attacks were good, the only fault seeming to be a tendency to cut some of the closing phrases too soon.

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This evening, in Carnegie Music Hall, the Pittsburgh Male Chorus, James Stephen Martin, conductor, will give its last concert of the season, with Alice Nielsen, the famous prima donna, as assistant soloist. Miss Nielsen is popular in this city and the S. R. O. sign will be out early. The principal work of the evening will be Max Bruch's "Frithjof," one of the most difficult works ever attempted by the chorus. Alice Nielsen will sing the part of Ingeborg, and Hollis Edison Davenney the part of Frithjof.

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A program of unusual excellence has been announced by the Uterpean Choral, Charles Albert Graninger, conductor, to be given at Carnegie Music Hall, Thursday evening, May 1. The soloists of the evening will be Jane Lang Graninger, contralto; Myrtle Holmes Bushong, soprano, and Hallet Gilberté, the noted composer, who will come especially from New York to play the accompaniments for a group of his own compositions, to be sung by the artists named. Mr. Gilberté has become deservedly popular in the past few years through his excellent vocal compositions, which are used by many of the greatest artists in this country. This concert should be one of splendid variety, as Mr. Graninger can be relied upon to arrange a pleasing choral program. HOLLIS EDISON DAVENNEY.

### William Wheeler's New Choir Position.

The selection of William Wheeler, the well known singer, to fill the position of tenor soloist at St. Bartholomew's Church, New York, beginning May 1, is one more evidence of his continual artistic growth. In addition to this position, Mr. Wheeler is beginning his third year at Temple Emanu-El, one of the largest and most important Jewish synagogues in the United States. Both of these churches are well known throughout the country for the high standard of their music, and to be the soloist in two such choirs is indeed an honor.

In spite of the lateness of the season, Mr. Wheeler's bookings are numerous. Some of his engagements are as follows: "Hora Novissima," New York, April 6; soloist with the Woodman Choral Club, of Brooklyn, April 11; Collegeville (Pa.) Festival, April 23; soloist at the University Glee Club concert, New York, April 24, and at a private recital at Kingston, N. Y., April 29.

Orator—"Now, then, is there anybody in the audience who would like to ask a question?"

Voice—"Yes, sir; how soon is the band going to play?"—New Orleans Times-Democrat.

## Louis Koemmenich Praised by New York Press

The following tributes appeared in the New York daily paper following Louis Koemmenich's conducting of Otto Taubmann's "A Choral Service" recently given for the first time in America by the Oratorio Society of New York:

Having proven himself the man for the place by his conducting of "Elijah" and "The Messiah," Mr. Koemmenich chose a work



LOUIS KOEMMENICH.

new to Otto Taubmann's "A Choral Service." It must be said that in choosing it he showed great confidence in the singers under him. For after hearing it Bach's "Passion Music" seems simple and Brahms' "Requiem" a diversion. However, last night's performance verified Mr. Koemmenich, so far as confidence is concerned, though the question was asked many times, Why did he select this?—New York Evening Post, March 29, 1913.

Mr. Koemmenich won a large measure of credit for himself by the manner in which he produced the exceedingly difficult work. His solo singers were Inez Barbour, Mildred Potter, John Young and Putnam Griswold; his orchestra was that of the Symphony Society. From the conductor down to the last chorister and instrumentalist everybody seemed to be imbued with the determination to give the new music a worthy hearing, and that it received. The Oratorio Society has never presented itself more creditably to the public than it did last night.—New York Tribune, March 29, 1913.

For the principal offering at the last concert of its season, the Oratorio Society gave Otto Taubmann's "A Choral Service" in Carnegie Hall last night, and the infinite labor expended by Louis Koemmenich, the conductor, was not wasted, for it brought great praise from the audience. While the work has been performed abroad several times, this was its introduction to New York.

There was a rejuvenation of both orchestra and chorus during the closing portions of the "Osana," which is the most finely written in the oratorio, when Mr. Koemmenich brought his forces up into an inspiring finale.—New York Herald, March 29, 1913.

Mr. Koemmenich worked hard and faithfully; he showed musicianship, mastery and ability in many directions. . . . He is to be congratulated upon establishing an interest among his singers sufficient to have brought the work where it was. Perhaps next year he may try it again. There was real joy in the great beauty of Mr. Griswold's singing of the Sachs' "Verachtet mir die Meister nicht," from the finale of the third act of "Die Meistersinger," and the chorus in this was commendable. A large audience was present.—New York Evening Mail, March 29, 1913.

Louis Koemmenich introduced us to the choral, "A German Mass," which is so well known in Germany. The work, which was enthusiastically applauded, imposes enormous tasks upon those presenting it. Mr. Koemmenich carried out the somewhat too great task, which he set for his chorus, with the best of success. The finale from the "Meistersinger," in which the chorus acquitted itself bravely, and which Mr. Koemmenich conducted with much vigor, concluded the concert.—New Yorker Staats-Zeitung, March 31, 1913.

The presentation was a significant triumph for the chorus and its director, Louis Koemmenich. In the Taubmann German mass, which took place in Carnegie Hall last evening, the Oratorio Society set itself an exceedingly difficult task for its last concert of the season. This task was performed in a way which deserves unconditional recognition, even if the impression which the novelty made upon the public scarcely met the expectation of the director of the Oratorio Society, Louis Koemmenich, to whom the presentation is due.—Deutsches Journal, March 29, 1913.

It is undoubtedly to the credit of Louis Koemmenich, the active director of the society, that the Taubmann work was introduced into the program of the society. The Oratorio Chorus, under Koem-

menich's direction, sang with great abandon. The greatest credit of all should be given to Mr. Koemmenich, who did not evade most painstaking rehearsals to bring before the New York public the most important work up to now unknown.—New York Revue, March 30, 1913.

Under the levy of a truly gigantic apparatus of a small army of people, Otto Taubmann's great choral, "A German Mass," was presented last evening in Carnegie Hall by the Oratorio Society, under the direction of Louis Koemmenich, and was a great success if the applause given is any criterion. The public applauded the whole evening with much warmth and recalled Mr. Koemmenich repeatedly at the conclusion.—New Yorker Staats-Zeitung, March 29, 1913. (Advertisement.)

### Dufault's Costume Recitals.

Paul Dufault, the popular tenor, has many appearances in costume to his credit; he has the grace and dignity necessary to carry to success a recital in such artistic habilitation. He gave such an affair at the Onondaga Hotel, Syracuse, N. Y., April 18, with Mrs. Proctor C. Welch, the program constructed on these lines: Southern and modern songs, Old English songs, Japanese songs, and French songs. Mrs. Welch coached all her songs with Mr. Dufault; she is said to be extremely musical and intelligent, singing well in various languages. Of Dufault's



PAUL DUFAULT AND MRS. PROCTOR C. WELCH.

singing at Syracuse, and at Carnegie Hall, April, 24 (with the symphony orchestra) Syracuse and Manhattan papers said:

Mr. Dufault sang an aria from "Le Cid," in which his diction was clearer in song than that of most people in speech. He was again a joy in Hue's "J'ai pleuré en rêve," which he sang with a wealth of tenderness and sympathy; Pfeiffer's "Malgré moi" and an old French chanson, which group he supplemented with the delightful song, "Avec mes sabots." With Miss Bailhe at the piano, Japan and the Marie Antoinette period. He is a finished singer, a number of encores after the original offering.—New York Evening Mail.

They were attractive in costumes suggesting our own South, English, with a baritone quality added to his tenor range. . . . The audience liked him, and gave him a warm welcome.—Syracuse Post-Standard.

Mr. Dufault's voice was heard to its best advantage, and he was given an ovation. He and Mrs. Welch were applauded to the echo.—Syracuse Journal.

Paul Dufault is a splendid tenor. He is a tenor in a thousand, with a splendid great voice. He is a thorough artist, and his enunciation has not been overpraised.—Syracuse Herald.

The richness, evenness, range and musical quality of his robust tenor voice could not be disguised. He interprets with a rare conception of the value and relation of words and music, and gives a surpassing shading. His work is art and so artistic that he compels

attention to the matter and makes the listener forget the man.—Oswego Daily Palladium. (Advertisement.)

### ZIMBALIST'S FAREWELL RECITAL.

Carnegie Hall, New York, was crowded, even the stage being packed to its utmost capacity, Sunday evening, April 27, when Efrem Zimbalist made his farewell American appearance for this season. The ovation which was accorded the distinguished Russian violinist when he stepped on the platform attested to his great popularity in New York. So spontaneous, hearty and prolonged was the applause that it was several moments before he could begin to play. Zimbalist's selections were for the most part of a light caliber, and were well adapted to the Sunday night audience; the Russian element predominated, fully three-quarters of the audience being of that nationality. Here is the program in full:

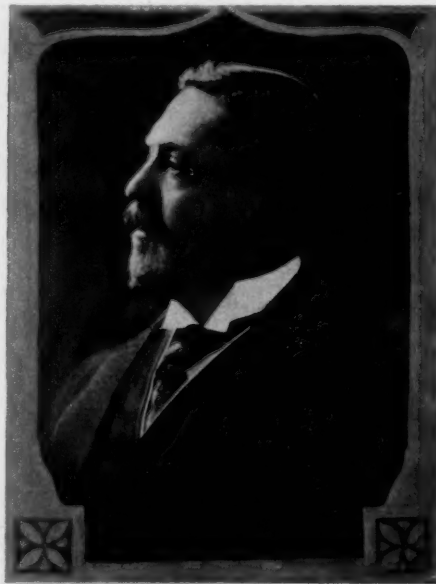
Sonata, E major.	Handel
Aria	Goldmark
Quasi Ballata	A. Reiser
Humoresque	York Bowen
Chanson Meditation	R. Cottenet
Caprice Viennois	Kreisler
Liebesfreud	Kreisler
Serenade Melancolique	Tschaikowsky
Humoresque	Tor Auliu
Hebrew Melody and Dance	Zimbalist
Neapolitan	Zimbalist
Nocturne, E flat.	Chopin
Minute Valse	Chopin
Hungarian Dance	Brahms
Witches' Dance	Paganini

The many admirable qualities which have endeared the Russian artist to the American public were in evidence throughout the evening, for Zimbalist was in fine form. The beauty and purity of his tone, the polish and absolute certainty of his technic, his unfailing fidelity to the pitch, and his thorough comprehension of the composer's mission in each case—all these attributes roused the audience to a high degree of enthusiasm.

The recital was given under the auspices of the Van Hugo Society, Brooklyn, by special arrangement with Loudon Charlton. At the piano Zimbalist was ably supported by Sam Chotzinoff. Two of the program numbers, "Hebrew Melody and Dance," by the concert giver, and the Chopin "Minute" valse, were redemanded. It was an evening of unalloyed musical enjoyment.

### Manager Leifels of the Philharmonic.

Felix F. Leifels, the energetic and popular manager of the New York Philharmonic Society, announces a great transcontinental tour by this veteran New York orchestra during the spring of 1914, the particulars of which are



FELIX F. LEIFELS.

published in the editorial section of this issue of THE MUSICAL COURIER.

### Frederic Shipman en Route.

Frederic Shipman, the enterprising Chicago manager, who is personally directing the coming Australian tours of David Bispham, Lillian Nordica, Mischa Elman and Madame Schumann-Heink, sends word to THE MUSICAL COURIER from Honolulu that the first tour of the Antipodes by these four world famous artists is "on its way."

Mr. Bispham's first concert will take place in Sydney, Australia, May 31, in which city Madame Nordica will open her tour July 26. Mischa Elman will give his first recital there in June, as will also Madame Schumann-Heink.



## Philadelphia-Chicago Opera Company in Dallas

The photograph on this page was taken immediately after the singing of the sextet and the "Mad Scene" (by Madame Tetrassini) in "Lucia" with the Philadelphia-Chicago Opera Company during its performance in Dallas, Tex., on Saturday evening, March 1. These two famous numbers brought to their feet the immense crowd of more than five thousand people. With handkerchiefs waving after the "Mad Scene" had been repeated, it was necessary to do still more, and Campanini's orchestra rendered the "Star Spangled Banner." This made another encore imperative and when "Dixie" was played tremen-

dous cheers broke forth, the like of which have not been heard in Dallas in many a day.

The receipts on this occasion were almost \$16,000 and would have reached \$20,000 had the hall been larger. The police and fire departments officials closed the doors shortly after eight o'clock, turning away a vast crowd that sought admission. The entire engagement, consisting of four performances, was successful in every respect and it is more than likely that Dallas will arrange for another visit by the Philadelphia-Chicago Opera Company next season.

### THOMAS EGAN'S NEW YORK CONCERT.

Thomas Egan, the noted Irish grand opera tenor, was the attraction at Aeolian Hall, New York City, Sunday evening, April 27, when he gave a song recital under the auspices of the Gaelic Society, assisted by Lilian Breton, soprano; Mildred Dilling, harpist; John Riley Rebarer, pianist, and Bernard O'Donnell, organist. His first number, "La Siciliana" (serenade), Mascagni, sung in the usual way, behind the scenes, in a glorious voice, with all the fervor of a Latin temperament, won for Mr. Egan immediate enthusiastic admiration and this by no means diminished when the handsome tenor appeared.

The program, made up mostly of Irish airs, gave the tenor ample opportunity to show great versatility in pathos and humor, and the particularly sympathetic quality of his voice lent itself splendidly to these songs. However, it would be a great satisfaction to hear Mr. Egan in a more classical program, where he would have a greater field for disclosing his great artistic ability, which was very evident from the "Trovatore," Verdi, and "Cavalleria Rusticana," Mascagni, duets, which he sang so delightfully with Madame Breton to harp, piano and organ accompaniment.

After every number Mr. Egan was repeatedly recalled, and he graciously responded with encores. Certainly he

should feel satisfied with the warm welcome received on this his first appearance in New York.

Mildred Dilling, the pretty young harpist, made a decided hit in her solo work, "Impromptu Caprice," Pierné, and "Irish Airs." Among the other artists Madame Breton was particularly well received.

The program follows:

Overture, Cavalleria Rusticana.....	Mascagni
La Siciliana (serenade).....	Mr. O'Donnell
Harp solo, Impromptu Caprice.....	Mascagni
	Thomas Egan.
	Miss Dilling.
Songs—	
Irish Folksong.....	Footé
Killarney.....	Balle
Has Sorrow Thy Young Days Shaded.....	Lilian Breton.
The Minstrel Boy.....	Moore
	Thomas Egan.
Piano solo, Prelude.....	MacDowell
	Mr. Rebarer.
Irish Emigrant.....	Dufferin
O'Donnell Abou.....	Thomas Egan.
Duet, Trovatore.....	Verdi
	Madame Breton and Thomas Egan.
Agnus Dei (repeated).....	Bizet
	Lilian Breton.

Piano solo—	
From a Wandering Iceberg.....	MacDowell
Poem, op. 31.....	MacDowell
Polonaise.....	MacDowell
	Mr. Rebarer.
Loch Lomond.....	Old Scotch air
Fainne Geal An Lae.....	Gaelic
	Thomas Egan.
Harp solo, Irish Airs.....	Miss Dilling.
Wearing of the Green.....	Branscombe
Old Doctor Maginn.....	Thomas Egan.
Duet, Cavalleria Rusticana.....	Mascagni
	Madame Breton and Thomas Egan.
Organ Fantasy and Ancient Clan Marches and Irish Airs.....	Mr. O'Donnell.
Star Spangled Banner.....	Key
	Entire company.

### Severn Activities

Having finished their New York season of monthly musicals and receptions, at which many pupils, both those already in the professional ranks and those aiming to be there, have appeared and registered their progress, Mr. and Mrs. Edmund Severn are now busily planning for their twenty-second annual music festival in Springfield, Mass., which will be held on June 18, 19 and 20. Over eighty pupils—vocalists, pianists and violinists—will appear in solos, duets, trios and quartets. A special feature is to be the orchestra, composed of Mr. Severn's pupils, which plays at the close of each program. Mr. and Mrs. Severn have decided to devote the entire summer to teaching at their New York studios, 131 West Fifty-sixth street.

### Ann Swinburne Sails.

Ann Swinburne, leading soprano of the "Count of Luxembourg" Company and a pupil of Byford Ryan, sailed for Europe April 21 on the steamship Rotterdam. Miss Swinburne will rest in Switzerland for a few weeks and then motor through France, returning to America the last of July.

### Carl Flesch to Play in St. Louis.

Carl Flesch, the celebrated Hungarian violinist, will be one of the soloists appearing in St. Louis in the course of Hattie B. Gooding, of that city.



Photo copyright by Frank Rogers, Dallas, Tex.

## EIGHTH BIENNIAL CONVENTION OF THE NATIONAL FEDERATION OF MUSICAL CLUBS

Chicago, Ill., April 27, 1913.

The National Federation of Musical Clubs held its eighth biennial festival and convention in Chicago, Ill., from April 21 to 26. Before going into detailed review of the different happenings a word of praise is due the Amateur Musical Club and Lakeview Musical Club of Chicago, which were sponsors of the eighth biennial festival. Due to the two foremost women's musical clubs in Chicago the convention of the National Federation of Musical Clubs was a huge success and the out of town delegates must have felt that Chicago was indeed a hospitable city and will probably long remember the enjoyable week just ended.

On Monday, April 21, the convention was opened unofficially, delegates arriving registering at the Congress Hotel, Gold Room, some 100 being registered before 4 o'clock on the first day and the total out of town delegates aggregating some 300. The same day at 4 o'clock at the Art Institute the opening reception brought forth many of the out of town delegates, who mingled with their friends and made new acquaintances. In the evening, no meetings being scheduled, the delegates were able to hear good music at the opera, or at Orchestra Hall, where Ysaye gave his last recital of the season.

On Tuesday the meeting was opened with an address by A. E. Winship, Litt. D., LL. D., of Boston, Mass., and editor of the *Journal of Education*. The most important paper was read at the afternoon session in the opera club rooms of the Auditorium, when Anna E. Ziegler, of New York, was presented to a small gathering by Maurice Rosenfeld, critic of the *Chicago Examiner* and a member of the National Society for the Promotion of Opera in English, of which Madame Ziegler is secretary. "Grand opera in English will help to cultivate the public taste for the better sort of music," declared Madame Ziegler. "The public taste certainly needs cultivating. You come out of the Metropolitan Opera House in New York only to hear the ding-dong of the rag time music in the stores next door. Every country should have grand opera in its own language."

Birdice Blye, the well known Chicago pianist, was interviewed last week during the biennial meeting of the Federation of Music Clubs in regard to her opinion as to the best method of suppressing rag time. The published interview, which was copied extensively in the daily papers, did not contain one word that Madame Blye had actually said. What Madame Blye really stated was when people learn to appreciate the better class of music they will no longer care for rag time, and instead of forbidding rag time, give the people something good in place of it until they acquire a taste for the highest and best forms of music just as the inexpensive reproduction of good pictures have awakened a love for the best in art and have entirely taken the place of the cheap and inartistic chromos which were formerly so popular. Madame Blye thinks that if orchestral concerts could be given throughout the country at prices within the reach of the people, as has been successfully done in some cities, it would go far toward solving the problem of cultivating the musical taste of the masses.

Later in the afternoon, at the Studebaker Theater, Germaine Schnitzer gave a piano recital, which was scheduled to start at 3 o'clock, but for some unstated reason began some forty minutes later. A recital by Brabson Lowther, an English-Irish baritone, followed an hour later with a program of songs. Miss Schnitzer's work has been reviewed previously, and the good opinion already established was heightened, as this artist gave complete satisfaction.

On Tuesday evening in the Gold Room of the Congress Hotel a concert was given by the entertaining clubs. A word of praise is in order for Rose Lutiger Gannon, contralto, and Mabel Sharp Herdlen, soprano, not only for the remarkable manner in which they rendered their songs, but because they chose exclusively for their selections compositions by American composers. Mrs. Gannon's offerings were "In the Silence of Night" by Arthur Olaf Anderson, "Your Eyes" by Edwin Schneider, and "A Pilgrimage" by Arthur Dunham. Mrs. Herdlen was heard in "A Spirit Flower" by Campbell-Tipton, "When I am Dead My Dearest" by Felix Borowski and Branscomb's "Happiness." Mae Doelling's playing of the MacDowell "Keltic" sonata pleased so greatly that the audience insisted upon an encore. Zetta Gay Whitson made a good impression in the Mozart E flat major concerto for violin, while Vera Poppe, a new-comer in our midst, gave ample satisfaction by a clever reading of the Haydn adagio concerto for cello. The Rommeiss Quartet, which

is made up of Orpha Kendall Holtsmann, Annie Rommeiss Thacker, Minna Rommeiss Summy, and Pauline Rommeiss, sang superbly selections by Brahms. The accompanists of the evening were Hazel Everingham, Susie Ford and Eleanor Scheib, all of whom deserve credit for their modest appearances on the program.

Through their delegates on Wednesday morning the committee on American music conducted a symposium at the Congress Hotel, from which a national board of song censorship similar to the one now operative for the motion picture films will be established. The National Federation of Musical Clubs further will try to veto the publishing of words on which they will not have officially passed in order to make their rule more effective not one of the members of the Federation will purchase, use or tolerate any song that is not authorized by the board of censorship. Mrs. Jason Walker, of Memphis, Tenn., is chairman of the standing committee on American music and she conducted the symposium. "We of the Committee on American music," said she, "as well as the entire membership of the national organization long have trembled at the trend taken by the popular song, but so long as song music of the indecent variety is allowed to be published, just so long will there be a demand for it. 'Girls often obtain their first idea of the immoral through listening to the songs now prevalent in the moving picture theaters and the cabaret,' was another allegation made by another delegate. At the same meeting Maurice Rosenfeld was elected president of the local branch of the National Society for the Promotion of Local Opera in English. On Wednesday morning the above referred to symposium on American music in charge of Mrs. Jason Walker opened the session. Glenn Dillard Gunn, the able critic of the *Chicago Tribune*, who has made a name for himself not only as a pianist and instructor, but also as a lecturer on musical topics, read a well written paper on the "American Musician and His Opportunities." Anna Ziegler, of New York, read a paper on opera in English and national art. Karleton Hackett, the eminent critic of the *Chicago Evening Post* and head of the vocal department at the American Conservatory of Music of Chicago, showed that he knew his subject by a clever presentation of "Music as an Industry," one of the best papers read before the Federation. Mrs. Fluornoy Rivers, of Birmingham, Ala., spoke on national loyalty "Built on American Life and Traditions, Creative of American Atmosphere." Ernest R. Kroeger, renowned pianist and instructor of St. Louis, in which locality he is also the representative of *THE MUSICAL COURIER*, disclosed a vast amount of knowledge on orchestral activities. His paper, "The Development of the Orchestra in America and State Orchestras," was well read, and should be republished in its entirety. The morning session was concluded by a discussion of general plans for the advancement of American art. The discussion was led by Mrs. Needie Strong Stevenson, of New York City. The afternoon session was opened with an address by Adolf Weidig, the well known instructor at the American Conservatory and president of the I. M. T. A. Mr. Weidig's address was on the "Necessity for Theoretical Study of Music," the paper being written by a deep pedagogue who understands theory in its most intimate phases. Madame Gardner-Bartlett, the well known instructor of New York City, followed with an address on "Music in the Settlements," an instructive and interesting paper, well prepared and well received, as at all times Madame Bartlett had the interest of her auditors.

In the evening at Orchestra Hall an orchestral concert was given by the Chicago Symphony Orchestra under the direction of Frederick Stock, and the prize choral composition tone poem, "The City in the Sea," by Arthur Shepard, of Boston, had its first hearing. Mr. Shepard's prize composition did not meet with great enthusiasm from the audience, made up of musicians and delegates of the National Federation of Musical Clubs. The composition is the work of a musician and it impressed more by its technique, cacophonous harmonies and ultra modern intervals than by any musical inspiration. Mr. Shepard's composition is not musical in the literal sense of the word, since it is neither harmonious nor melodious, but it impressed by its originality. Few compositions of such an ambiguous nature have ever been performed and to review such a cantata after only one hearing is not favored by the critic. Such works should be heard several times before a final verdict is rendered. The attitude of the audience at the end of the choral was one of stupefaction and wonderment. The applause was polite, but not enthusiastic, even though the composer returned several times to the stage and was presented with a beautiful

floral eagle. The choral parts were sung by the Chicago Sunday Evening Club Choir and the baritone part by William Beard. The chorus and soloist did their best; likewise the orchestra under Mr. Stock's baton tried to make the prize work a success. However, their efforts fell short. The program opened with the Brahms "Academic Festival" overture, and after the intermission Strauss' symphonic poem, "Don Juan" and Enesco's Roumanian rhapsody were beautifully rendered by the orchestra. Not so the Wagner Vorspiel, "Lohengrin," in which the strings deviated from pitch, and this is most remarkable since the management had once boasted that the Chicago Symphony Orchestra could never be found guilty on that score. The Wagner "Huldigungsmarsch" concluded the program.

Following the concert a reception in the foyer was tendered by the local biennial board of the National Federation of Musical Clubs to the audience to meet Frederick Stock, Arthur Shepard, winner of the first prize for choral work in large form; Deeme Taylor, winner of the second prize for orchestral work, and Bessie M. Whiteley, winner of prize for operetta for school children.

On Thursday morning the meeting reopened with a symposium of public schools of music. In the afternoon, at the Studebaker Theater, Fannie E. Hughey, of St. Louis, Mo., spoke on "Color Music." Mrs. Hughey explained that she teaches her method in the form of fairy stories. For her the notes are birds of so many different colors, the keys are their nests, and the time is measured by the duration of time that it would take a bird to walk around the circumference of the notes. Mrs. Francis Clark, of Philadelphia, chairman of the symposium, asserted her belief in letting the child hear the music, then teaching him how to appreciate it, and later teaching the theory. Agnes C. Heath, supervisor of music in the Chicago public schools, gave a description of the way in which music is taught in the schools at present. The same afternoon at 4 o'clock L. A. Torrens, of Chicago, gave an uninteresting paper on "Talks on Voice." At 5 o'clock there was a meeting of the Chicago branch of the National Society for promoting Opera in English, at the Opera Club, Auditorium Theater, for the purpose of completing the organization. A short program also was presented.

In the evening, at the Congress Hotel Gold Room, various members of the different musical clubs contributed a program of great length and some merit. The star of the evening was Alice Eldridge, from the Chromatic Club, of Boston, who played her various selections in splendid style and with excellent technique. Another especially pleasing contribution was a Brahms selection and two Scarlatti-Tausig numbers rendered by Claire Norden, of St. Louis. The others enlisted in the evening's performance were Blanche Best, Kansas City Musical Club; Marquerite, of the Fortnightly Club, of Cleveland, Ohio; Mrs. L. J. Selby, Dominant Club, Los Angeles, Cal.; Grace Hamilton Morrey, of the Woman's Club, of Columbus, Ohio; Flora May Bridewell, Little Rock, Ark.; Carolina Wilhelm Styers, Tuesday Musical Club, Pittsburgh, Pa.; Mrs. W. F. Tebbetts, of the Clara Schumann Club, Mobile, Ala. and Frieda Peycke, of the Woman's Lyric Club, of Los Angeles, Cal.

On Friday morning definite action to curb the growing popularity of the suggestive song was taken by delegates to the National Federation. A resolution was adopted instructing the secretary to send a request to the mayor of every city with a population of 25,000 or more, asking him to establish a censorship over all songs sung in public places. The authors of the resolution were Ella May Smith (the well known instructor of piano, singing, music history, lecturer and correspondent in Columbus, Ohio, of *THE MUSICAL COURIER*) and Mrs. Harry W. Jones, of Minneapolis, Minn.

At 9.30 o'clock, at the Congress Hotel, the delegates voted for officers and the results, not known until late in the afternoon, were as follows: Mrs. Julius E. Kinney, of Denver, was re-elected for a second term as president of the Federation; Mrs. Adolf Frey, of Syracuse, N. Y., was elected first vice president; Mrs. Emerson Brush, Elmhurst, Ill., second vice president; Carlotta Symonds, Duluth, Minn., recording secretary; Mrs. J. S. Morris, Waupun, Wis., treasurer; Mrs. John P. Walker, Freehold, N. J., auditor.

The district vice presidents elected were: Mrs. H. Talbot Peterson, Pittsburgh, Pa.; Mrs. George Hail, Providence, R. I.; Mrs. Harry Jones, Minneapolis; Mrs. W. A. Hinkle, Peoria, Ill.; Mrs. W. J. Gilfillan, Memphis, Tenn., and Mrs. William Jamison, Los Angeles, Cal.

In the afternoon, at the Studebaker Theater, Dr. Dayton C. Miller, gave a lecture on "Sound Waves," a dry but





(1) MRS. EMERSON BRUSH,  
President, Chicago Local Biennial Board.  
(3) MRS. WILLIAM THOMPSON,  
Chairman of Social Committee.  
(6) MRS. JOSEPH C. BOLTON,  
Chairman, Hotels and Hospitality Committee.

(4) ARTHUR SHEPHERD,  
Of Boston.

SOME WHO TOOK PART IN THE CONVENTION AT CHICAGO.

(2) MRS. KINNEY,  
Of Denver, president, National Federation of Musical Clubs.  
(5) MRS. EMIL RITTER,  
President, Lake View Musical Society.  
(7) MRS. L. J. SELBY,  
Soloist with People's Orchestra.

scientific paper, which proved interesting only to those who are familiar with the topic; on others it made very little impression. Following the lecture the prize competition operetta for school children, "Hiawatha's Childhood," written by Mrs. W. B. Whitely, of Kansas City, Mo., and conducted by Theresa Armitage, was rendered by Chicago school children. Due to lack of time, only the choral part of the operetta could be given, the different solos and dances, which are said to be the real gems of the score, being unfortunately omitted. Judging, therefore, solely from what was heard, Mrs. Whitely deserved the recognition received from the judges, as the excerpts of her work show her to be exceptionally gifted to write music for children. It is easy, melodious music, well fitted for the purpose for which it was written. It was accorded a good reading by Miss Armitage and her forces, and the work, as well as the composer and interpreters, were given a warm reception. Mrs. Whitely, who is at the head of the principal school of music of Kansas City, Mo., will in the near future present her operetta in its entirety, in her home town, with pupils of her own school and under her leadership. At that time the writer will make it a special point to be present at the first production of the work. In the evening, in the Gold Room of the Congress Hotel, the artists' recital brought forth Florence Hinkle, soprano, and Bruno Steindel, cellist, assisted by Mrs. Steindel, pianist. Mr. and Mrs. Steindel played the "Variations Concertantes," by Mendelssohn. The work as well as the playing of the artists pleased the audience, who insisted on an encore, part of the "Variations" being repeated as the added number. Miss Hinkle's selections were the aria, "Pingero la Sorte Mia," from Handel's "Julius Caesar"; the aria, "Come Unto Those Yellow Sands," from Purcell's music for "The Tempest," and numbers by Schubert, Schumann, Wolf and Brahms. Miss Hinkle was well received by the delegates and their friends. This concert practically ended the convention, yet, unofficially, another concert took place at the Ziegfeld Theater on Saturday afternoon, the soloists being Rudolph Reuter, pianist, and Leon Sametini, violinist.

The convention of the National Federation of Musical Clubs has been a complete success, and congratulations are in order for the officers, and the Amateur and Lakeview Musical Clubs, of Chicago, and also to the management of the Congress Hotel, where most of the meetings took place. "In two years hence to Los Angeles" was the cry, and little emblems with the name of Los Angeles, under which hung a little orange, were carried home by all the delegates and their friends.

The programs given at the Chicago convention were:

- MONDAY, APRIL 21.
- 10.00 a. m. to 12.00—2.00 p. m. to 4.00. Meeting of Credential Committee.
- 1.30 to 3.00 p. m. Informal meeting of delegates.
- 4.00 p. m. Opening reception at Art Institute.
- 8.15 p. m. Opportunity of attending grand opera at Auditorium or Ysaye recital at Orchestra Hall.
- TUESDAY, APRIL 22.
- Opening session.
- 10.00 a. m. Invocation—Rev. Herman Page, D.D.  
Music—"America."  
Address of Welcome—Rev. Herman Page, D.D.  
Response—Mrs. Julius E. Kinney.  
Business session.  
Reports of officers.  
Report of Credential Committee.  
Report of Revision Committee.  
Appointment of committees.
- 11.30 a. m. Address—Dr. A. E. Winslip, Boston, Mass.
- 2.00 p. m. Election of Nominating Committee.
- 3.00 p. m. Piano recital, Studebaker Theater.
- 4.00 p. m. Vocal recital—Brabazon Lowther.
- 8.15 p. m. Concert by entertaining clubs, Gold Room, Congress Hotel.
- WEDNESDAY, APRIL 23.
- 9.30 a. m. Necessary business.
- 10.30 a. m. Symposium of American music in charge of Mrs. Jason Walker.
- 2.00 a. m. Address—Adolf Weidig.
- 2.30 p. m. Address—Madame Gardner-Bartlett.
- 3.30 p. m. General conference.
- 8.15 p. m. Orchestra Hall:  
Orchestral concert with prize compositions.  
Chicago Symphony Orchestra, Frederick Stock, director.  
The Sunday Evening Club Chorus, O. Gordon Erickson, director.
- 10.30 p. m. Reception to Frederick Stock.
- THURSDAY, APRIL 24.
- 9.30 a. m. Reports of special committees.  
Report of Nominating Committee.  
Appointment of tellers.
- 10.30 a. m. Symposium of public school music, in charge of Mrs. Frank E. Clark.
- 1.30 p. m. Club discussion.
- 2.30 p. m. Studebaker Theater—Talk on color music by Fannie E. Hughey.
- 4.00 p. m. Talk on voice—L. A. Torrens.  
Chorus of eighty voices led by Mr. Torrens.  
Vocal trio by Clifford Lott.
- 8.15 p. m. Concert by representatives of federated clubs, Gold Room, Congress Hotel.
- FRIDAY, APRIL 25.
- 9.30 a. m. Election of officers.  
Unfinished business.  
Report of Committee on Resolutions.
- 2.00 p. m. Lecture—"Sound Waves," how to photograph them and what they mean. Dr. Dayton C. Miller, Studebaker Theater.

- 3.30 p. m. Prize composition operetta for school children. Composer, Mrs. W. B. Whitely, Kansas City, Mo., conducted by Miss Armitage.
- 8.15 p. m. Gold Room, Congress Hotel:  
Artists' recital—Florence Hinkle, Mr. and Mrs. Bruno Steindel.  
Informal reception.
- SATURDAY, APRIL 26.
- 10.00 a. m. Board meeting of National Federation of Musical Clubs.
- 2.00 p. m. Ziegfeld Theater.  
Rudolf Reuter.  
Leon Sametini.  
Accompanist, Leon Bloom.

#### FEDERATION NOTES.

The Chicago branch of the National Society for the Promotion of Opera in English has elected Maurice Rosenfeld, president; Georgia Kober, secretary and treasurer, and on the executive committee are Adolf Muhlmann, Glenn Dillard Gunn, Ragna Linne and Herman Devries.

Mrs. W. A. Jamison, of Los Angeles, and Mrs. David H. Campbell, of Kansas City, made short addresses, advising artists to sing opera in English.

Lulu Jones Downing, the Chicago composer, entertained at her studio, 512 Fine Arts Building, on Wednesday afternoon, April 23, between four and five o'clock, the board of management of the National Federation of Musical Clubs.

R. E. Johnston, the New York manager; Gertrude V. O'Hanlon, of Chicago; William H. Leahy, manager of the



MAURICE ROSENFELD.

Tivoli Opera House at San Francisco, were seen in Chicago during convention week.

Mrs. Theodore Thomas was among the guests of honor at the reception held at the Art Institute on Monday afternoon, April 21, in connection with the opening day session of the convention of Musical Clubs. Mrs. Clifford Williams was at the head of the reception committee, and was assisted by a group of members of the Amateur Musical Club and the Lakeview Musical Society.

Mrs. Emerson H. Brush, president of the local board of management of the National Federation of Musical Clubs, entertained, at her residence at Elmhurst, the delegates of the Federation last Saturday afternoon, April 19. An impromptu musicale took place. Among the numbers heard was "June," the well written song by Lulu Jones Downing, the Chicago composer.

Many out of town delegates were present at the performance of "Crispino" at the Auditorium, and a large delegation heard Ysaye at Orchestra Hall.

Mrs. Julius E. Kinney, of Denver, president of the National Federation of Musical Clubs, who presided at the session during the week, made a clever little speech at the opening reception of the Federation at the Art Institute, declaring that "What America needs is more national music and songs." Quite right, Mrs. Kinney; but then the librettists should be American, too. RENE DEVRIES.

#### Ysaye Plays Huss Sonata.

The fact that Eugen Ysaye was sincere in the following expression of his appreciation of the sonata composed by Henry Holden Huss was proven by the great violinist placing the composition on the program of his farewell concert at Carnegie Hall, New York, April 13:

New York, February 26, 1913.

MY DEAR HUSS: I have read with the greatest interest your sonata and the pieces for violin (Romanza in E major). The sonata is extremely beautiful, very grateful (bienvenue), has a beautiful flow, and is full of emotion; it is sincere music, admirably written; the slow movement is very inspired, and in general it abounds with details that are highly musical and very individual. I offer you my warmest compliments and be assured that at the first opportunity I will count it a pleasure and a duty to perform this sonata and make it known to all musicians.

Bravo! and very devotedly,

Yours,

(Signed) E. YSAYE.

The enthusiastic applause accorded the number, and the following tributes from the press of New York, show

further Mr. Ysaye's wisdom in choosing this work of an American composer for his program:

It is a work of high order, noble of expression, admirable of workmanship and a true poetic vein flows throughout every measure. It is a relief, in a modern work, to get away from the struggle after strange and unusual effects, to hear pure music instead of marvels of musical carpentry.

It is a thoroughly musicianly work, if somewhat reminiscent in the massive forms, of which he has several admirable ones to his credit, but it is doubtful that any is more genial more scholarly or more inspired than the one played with all the warmth and genius of the great master of the violin who was at his best yesterday.—New York Evening Mail, April 14, 1913.

Eugen Ysaye, at what was announced as his farewell concert yesterday afternoon at Carnegie Hall, performed a work by an American composer. It is unusual for this Belgian violinist to play novelties at all, and it is probably the first time that he has played an American work. The piece in question was Henry Holden Huss' piano and violin sonata in G minor.

The sonata in question is about seven years old, and has been played in New York by Franz Kneisel and Theodore Spiering.

It is a thoroughly musicianly work, if somewhat reminiscent in spirit and style, suggesting César Franck in the former and Grieg in the latter. Evidently negro folk-music also had something to say to the composer at the time he wrote the work. The second movement is a beautiful andante and won hearty applause, and the finale has movement and effectiveness. Mr. Ysaye and Mr. Decreux, his accompanist, gave a fine performance of it.—New York Times, April 14, 1913.

Rain did not rob Eugen Ysaye of a great audience at Carnegie Hall yesterday afternoon. His first American piece, the sonata of Henry Holden Huss, was a popular selection on its own merits, and still more so with the tone Ysaye gave it, assisted by his accompanist, Camille Decreux.—New York Evening Sun, April 14, 1913.

Before the two chaconnes and Saint-Saëns' B minor concerto, the violinist played a sonata in G minor by Henry Holden Huss. Mr. Huss ranks among the foremost American composers, and his music is worthy of more extensive hearing than it receives. He has written a piano concerto which would quickly become a favorite if pianists were a trifle more enterprising than most of them are. The present sonata—which is over six years old already—is also a work of admirable qualities, modern in spirit, full of significant, individual and beautiful ideas, and "grateful" to both pianist and violinist. Especially fine is the tender and exquisitely melodious and poetic slow movement which, to some extent, suggests MacDowell, without being in any sense a copy of his manner. Mr. Ysaye played the sonata as though he loved it, and the audience enjoyed it greatly.—New York Evening Post, April 14, 1913.

Mr. Ysaye paid a compliment to America in the opening number of the program—Henry Holden Huss' sonata, of which the graceful beauty had previously been revealed to New Yorkers by Franz Kneisel. Mr. Ysaye gave a splendid performance of the work—a performance that won him an ovation at the end.—New York Tribune, April 14, 1913. (Advertisement.)

#### Frederick Gunther's Success.

Frederick Gunther, the well known baritone, formerly of the Metropolitan Opera Company, has been heard recently on several occasions. At the concert given by the Tonkünstler Society, on Tuesday evening, April 15, at Assembly Hall, New York, Mr. Gunther sang the baritone part and Mrs. Gunther, his wife, the soprano part, in four duets which were well received. Their numbers were as follows:

Wer lehrte euch singen? (J. Sturm), op. 14, No. 2.....E. Hildach  
Nun bist du worden mein eigen (A. Hildach), op. 12, No. 1. E. Hildach  
Zum Abend (H. Kietke), op. 41, No. 1.....H. Hofmann  
Gondoliera (G. Zafra, English version by Constance Bache), op. 384, G. Henschel

Mr. and Mrs. Fredrick Gunther.  
Accompanied by A. Campbell Weston.

On Tuesday, April 22, at the Hotel Astor, New York, under the auspices of the Theater Club, Mr. Gunther sang as a solo the "Outlaw Song" ("Prince Ananias"), by Herbert. He was also heard on this same evening with a quartet, "Madrigal" ("Mikado"), by Sullivan, and in a duet, "Sympathy" ("Firefly").

In appreciation of Mr. and Mrs. Gunther's work at the Tonkünstler Society's concert, the following letter was sent to them by the chairman of the music committee of that organization:

THE TONKUNSTLER SOCIETY.  
Incorporated 1906.

Richard Arnold, President. Alex. Rihm, Secretary.  
100 Rodney Street.  
New York, 19 East Eighty-eighth Street, April 16, 1913.  
To Mr. and Mrs. Frederick Gunther,  
104 Madison Avenue, New York City.

DEAR MR. AND MRS. GUNTHER—In the name of the Tonkünstler Society I thank you most heartily for your very valuable assistance at the society's concert on the fifteenth of April. The choice of the selections rendered, their really artistic interpretation, the perfect blending of both voices, as well as the most accurate ensemble, were indeed the cause of extreme delight to our audience.

May the Tonkünstler Society again have the pleasure of paying homage to your combined artistic efforts.

With kindest regards I have the honor to remain,

Yours very truly,

AUGUST ROSENLEIN,  
Chairman of Music Committee.

Genoa's Carlo Felice Theater gave "Lohengrin" not long ago in honor of the Wagner centenary.



# OTTILIE METZGER

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will be in America during February and March, 1914,  
for Twenty Appearances only.

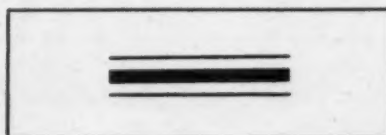
Already booked for:

New York: Two appearances with New York Philharmonic  
Boston: Symphony Hall, March 1st      St. Louis: Symphony Hall  
Cincinnati: Symphony Hall      Chicago, Kansas City, Baltimore, Washington  
No applications west of Omaha can be entertained

Under the exclusive management of M. H. HANSON, 437 Fifth Ave., N. Y.



As Amneris in "Aida."

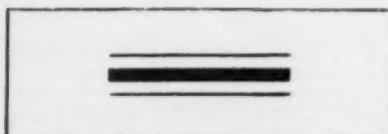


As Fides in "The Prophet."

Otilie Metzger in  
four of her Principal  
Roles.



As Carmen.



As Waltraute.

## FROM THE EMERICH STUDIO

Maestro Emerich and His Pupil, Charles Dalmores

The accompanying photographs of Charles Dalmores, the celebrated tenor, and also the letter which he wrote his teacher, Maestro Franz Emerich, will be found of interest, since they bear eloquent testimony to the gratitude that the pupil feels toward the teacher. The letter in question reads as follows:

London, June 27, 1910.  
MY DEAR FRANZ: My voice is in admirable condition. I always practise in accordance with your ideas and thus keep in excellent condition. The best proof of this is the great number of performances which I sing each year. I always follow your instructions and am very grateful to you.  
Your sincere friend,  
CHARLES DALMORES.

Sammarco, the famous baritone, also a pupil of Emerich, on hearing his friend Dalmores after he had studied with Emerich, wrote his master the following lines:

DEAR MAESTRO: I am delighted and astonished, as everybody else is, at the enormous progress which Dalmores has made this year. The bass, Griswold, too, whom I heard in London last year, challenged admiration with his beautiful voice and his method of singing. He also will be an honor to you.

Another pupil of Emerich, Madame Sylva, has just terminated a most successful tournee in Europe, having sung and found popular recognition at the opera houses of Budapest, Prague, Zurich and Berne. She also is engaged to appear in the near future at Warsaw, Moscow and St. Petersburg. Madame Sylva, who is a member of the Berlin Royal Opera, is making for herself a great reputation. (Advertisement.)

### Julia Culp in Portland.

The supreme art of Julia Culp is receiving its just due in most laudatory press notices wherever she is heard. The following from the Portland Sunday Oregonian of April 20 is headlined, "Concert of Julia Culp Most Charming in Decade":

In estimating the vocal art of Julia Culp in its crystalline purity and charm of charms, a critic, to express the joy he feels in his inner soul, has to think of the choicest adjectives to be found in the dictionary, and say, "There! She's worth them all. Well done, daughter of Holland."

The concert Julia Culp, mezzo soprano, gave at the Heilig Theater last night under the auspices of the Portland Musical Association was one of the most charming in a decade, and quite won the large audience, which gave her more than one dozen recalls. One doesn't have to fear for Julia Culp in her vocal equipment. She is young, fresh, healthy and blooming as an Oregon rose in the Rose Festival season—and just as interesting. She has a beautiful, graceful and dignified stage presence, and her voice is sparkling, sweet and has true ballad or lieder quality.

Miss Culp is as far from the ordinary grand opera prima donna who sings in concert as sane art is from that of the cubists. Well has she been described as "the high priestess of the really beautiful and great in vocal art." Her stage manner is easy and natural, and her breath control and pearly enunciation immense. Her vocal method must be as natural as her breathing, charming facial expression and contrasting smile. Too many young amateurs who aspire to be concert stars work themselves into a state of "nerves" when they begin to sing, wondering if their singing tones are well placed, if their tongues are behaving just so, if the singing tones hit back of the teeth or collide with their noses. What wonder, then, that their singing is self-conscious and that it reflects the physical rather than the spiritual, the product of the mind or the soul?

It is this latter quality that moulds the art of Miss Culp, and as such it is a splendid lesson in singing, a safe vocal standard to follow. I have said that Miss Culp looked easy and natural. Measured by our high strung American temperaments, Miss Culp might have had "nerves." She and her artistic piano accompanist, Conrad V. Bos, were delayed yesterday morning by a burning railroad bridge near Spokane, and their train pulled into the terminal depot in this city exactly at 7:45 o'clock last night. Miss Culp dressed on the train for her concert; washed off the stains of travel from her face and took a taxi for the Heilig and sang at 8:30 o'clock as if nothing unusual had happened.

Miss Culp sang in German, French and English, and was successful in each tongue. Her renditions of Schubert's "Du bist die Ruh" and "Ave Maria," Purcell's "When I Am Laid," Loewe's "Mädchen" and the three last Brahms numbers on the program live pleasantly in memory and will often be recalled as ideal lieder. She only accepted two recalls, Rogers' "Parting" and Brahms' "Niedelubles Ständchen." Her accompanist, Mr. Bos, was so surprisingly artistic that in his department he must be accepted as one of the greatest in the world today. The style of the program is excellent.

Miss Culp sings again at the Heilig Thursday night, a return engagement in response to popular demand. (Advertisement.)

### Tollefsen Trio and the Linn-Pottle Concert.

The Tollefsen Trio, Madame Schnabel-Tollefsen, pianist; Carl H. Tollefsen, violinist; Paul Kefer, cellist, together with Louise Linn-Pottle, soprano, gave a joint

concert in the music hall of the Academy of Music, Brooklyn, New York, on the evening of April 23.

In the opening and closing numbers of the program—"Serenade" (Widor), scherzo from the trio, op. 72 (Godard), and trio in A minor, op. 50 (Tchaikowsky)—the playing of the trio showed careful, conscientious devotion to the spirit of these works and praiseworthy technique. At the conclusion of the third number, sonata for piano and violin, No. 2, op. 13 (Grieg), rendered by Madame Schnabel-Tollefsen and Carl H. Tollefsen, these two were enthusiastically recalled and presented with cut flowers and a beautiful basket flower piece.

Madame Linn-Pottle sang a group of songs chosen from German and American composers—"Es Blinkt der Thau"



[Translation.]

To my dear teacher, Maestro Franz Emerich, from his pupil, Bayreuth, 1908. CARLO DALMORES.  
MAESTRO FRANZ EMERICH (SITTING) AND HIS PUPIL, CHARLES DALMORES, IN THE EMERICH STUDIO.

(Rubinstein), "An der Weser" (Pressel), "Come Down Laughing Streamlet" (Spross), "Will o' the Wisp" (Spross)—also the Mozart aria "Il re Pastore" with violin obbligato played by Mr. Tollefsen. For encores Madame Linn-Pottle sang English songs, one of them being Gounod's "Ave Maria." The voice of this singer is clear and strong, of exquisite quality, and she understands thoroughly how to control it. Unfortunately, however, she confines herself too closely to her words in singing, making it impossible to get into the real spirit of the songs with the ease and abandon which should accompany so beautiful an organ. That she was popular with her audience was evident from the spontaneous applause and floral tributes. The accompaniments were well played by Herbert J. Braham.

### Dr. Wille Gives Organ Recital in New York.

Dr. J. Fred Wille, organist of the Salem Lutheran Church, of Bethlehem, Pa., conductor of the Bach Choir of that city, and director of the renowned Bethlehem Bach Festivals, gave an organ recital at the Church of the Ad-

vent, Broadway and Ninety-third street, New York, Tuesday evening, April 15. Dr. Wille's program, which follows, included many beautiful numbers, notably the Schubert "Litany," "Every Soul at Rest Is Sleeping":

Prelude and fugue in E minor.....Bach  
Air and chorus, from the opera Helen and Paris.....Gluck  
Spring Song.....Shelley  
Siegfried's Death March, from Die Götterdämmerung.....Wagner  
(Transcribed by J. Fred Wille.)

Litany.....Schubert  
Fugue, from the Pastoral Sonata.....Rheinberger  
Minuet.....Beethoven  
Theme and finale.....Thiele

### Breitkopf & Härtel in New Building.

Breitkopf & Härtel, one of the oldest music publishing houses in existence, and dating back to the year 1719, when it was founded in Leipsic, are about to abandon their old quarters at 24 West Twentieth street, New York, where the American branch has been located for some years, and move into the new building just completed at 22 and 24 West Thirty-eighth street. Because of the increased business the present quarters have become inadequate and a larger place is now a necessity.

Breitkopf & Härtel will occupy the entire first floor of the new building, which hereafter will be known as the Bear Building, representative of The Golden Bear, the name given to the building in Leipsic occupied by the firm during the first years of its existence. At this new place everything will be most modern. There will be a salesroom and showroom, and instead of the present system of filing the music in pasteboard boxes, the latter is to be kept in the dustproof cabinets which decorate the walls of the store. The new building is twelve stories high and its dimensions are 50 feet by 85 feet by 98 feet 9 inches. Tomorrow, May 1, the firm will be settled in its new home, and will be ready at that time to continue its retail and wholesale business as heretofore.

It is the intention of the members of the firm to send to America in the fall a large part of its valuable collection of the original manuscripts of Wagner and the great composers of the eighteenth century, as well as various interesting books and letters at one time the property of some of the world's greatest musicians. Although these will be kept in Leipsic, as in the past, the firm intends to send many of them to this country each year for exhibition purposes.

The firm in Leipsic has grown so tremendously that at the present time the business there is carried on in several buildings occupying ground equal to an entire New York city block. There are 1,200 employees, 180 hand and steam presses used for bookbinding, printing and engraving purposes, as well as many additional machines used for typefounding, stereotyping, electrometallurgy and lithography.

In addition to the headquarters in Leipsic and the many agencies scattered in all parts of the world, Breitkopf & Härtel have branch establishments located in Brussels, London and Berlin, as well as in New York. The three members of the firm who are conducting the business at the present time are Oscar von Hase, of Jena; Dr. Ludwig Volkmann and Dr. Herman von Hase.

### New York College of Music Events.

A students' recital, April 18, at the New York College of Music had on the program of eight numbers, four for piano, played by Etta Fatowsky, Salvatore Perciavalle, Marta Klein and Elsa Nicolini; two vocal numbers, sung by Amanda Schubert and Frieda Haffner; and two violin numbers played by Milly Maschmedt and Lawrence Siry. One who was there remarked, "The entire program was exceptionally well performed; the pupils played and sang with confidence, technical control, and warm expression, and usually without the printed notes." Those deserving special mention are Misses Maschmedt, Haffner, Nicolini, and Master Siry. April 22 Carl Fiqué gave a lecture-recital in celebration of the 100th anniversary of Wagner's birth, taking as his subject the opera "Tannhäuser." He called it "Musical and Dramatic Review of a Great Human Tragedy," and subdivided it as follows:

The Realm of Venus.  
Tannhäuser's Song of Praise.  
At the Foot of the Wartburg.  
Sextet of Minstrels.  
The Hall of Song.  
March and Entry of Guests.  
Tournament of Song.  
Elizabeth's Intercession.  
Return of the Pilgrims and Elizabeth's Prayer.  
Wolfram's Song to the Evening Star.  
Tannhäuser's Pilgrimage to Rome.  
The Miracle of Salvation.



## Address by the President of the Apollo Musical Club, Chicago, at the Annual Meeting, Monday Evening, April 21, at the Art Institute

With the singing of the "Damnation of Faust" we finished the forty-first season of the club's history. There can be no question but that the musical progress of the club during the past year has been very gratifying to those who have the musical interest of the club at heart. During the past season the club has given the following works: November 3, Mendelssohn's "Elijah"; December 27 and 29, Handel's "Messiah"; January 26, Wagner concert given jointly with the Chicago Grand Opera Company; February 23, Schumann's "Ruth," and April 7, Berlioz's "Damnation of Faust." This list shows the variety and scope of our season's work. With the exception of our first "Messiah" performance, these concerts were all



CARL D. KINSEY,  
Business manager of the Chicago Apollo Club.

splendidly given and in keeping with the standard of excellence which the club has established.

In accordance with the unanimous vote of your board of management the net proceeds of your last concert were to be given to the flood sufferers' benefit fund; and we had the pleasure of sending to the Chicago Tribune a check for \$700. The musical committee reports 310 voices examined, of which 147 were accepted.

According to our by laws the annual meeting must be held two weeks after the last concert of the season; but the fiscal year does not close until April 30, when the books are audited by an expert accountant. Consequently the finance committee are unable to have this report ready for this meeting, but their report will be printed and mailed to each member when complete. To my great pleasure I am able to state that the financial statement will be on the right side of the ledger and will show a profit of at least \$1,000 for the season of 1912-13.

Next year our rehearsals will be held in this beautiful hall, and I think we shall all enjoy and appreciate the change. During the coming interval before our next season each member is requested to be on the lookout for desirable members with good voices. Every present member is urged to retain his membership. Nothing can or would do this organization more good than long and permanent membership. In looking over the membership records of the club I find only thirty-nine on our present roll who were members ten years ago. We have on our roll of honor two basses who have been in the club thirty consecutive years, two tenors who have been in over twenty-five years, and some five and six more members who have been in the club for about twenty years.

Mr. McCulloh, chairman of the finance committee, has

sent me a comparative statement showing the financial results of the club's work for the five years prior to our present season. The net results for five years were \$1,991.76, an average yearly net profit of \$398.35.

In this connection I believe that the time is coming when the question of finances will be the most serious problem confronting this club; and as we all want the club forever and to be an absolutely permanent fixture in the musical life of Chicago, the question arises how to accomplish that end. I wish to recommend and suggest the starting of an endowment fund and the selection of a committee to consider and devise the best ways and means of creating such a fund.

Our club is peculiarly fortunate in having two men who hold important positions and who work continuously for the club's best interests, and who are, I believe, the very best in this country for the positions they respectively occupy. I refer to Mr. Wild, our conductor, and Mr. Kinsey, our secretary, treasurer and business manager.

As president I desire to express my appreciation of the good work done by the whole club, and to thank you for your consistent loyalty and cordial co-operation with your board of management which has made possible the success we have achieved.

Results of the election of officers and directors:

President, Harrison G. Wells, 131; Austin C. Rishel, 87. Vice president, W. B. Sloane, 140; Joel H. Levi, 25; Everett B. Mann, 54. Secretary, Carl D. Kinsey, 162; Harriet M. Snow, 57. Directors, T. H. Ratcliffe, 137; H. L. Krinker, 81; Charles D. Lowry, 132; Nathaniel Board, 46; Claude G. Rodney, 40.

### Success of Prominent Contralto.

This has been a busy season for Rose Lutiger Gannon, the well known Chicago contralto. Since October she has been singing almost constantly, hardly a week passing without two or more concerts. With the fine weather have come increasing demands for her services, and because she has been engaged to sing leading roles in the big pageant to be given in Chicago from May 4 to June 7 she has been obliged to turn over about twelve dates in May to another contralto.

Below are criticisms culled from the daily papers in leading places where Mrs. Gannon has sung this month:

Mrs. Gannon's interpretation of the contralto solo, "Thou Only Hast the Words of Life," was most sympathetic and tonally superb.



Photo by Matzene, Chicago.  
ROSE LUTIGER GANNON.

The depth of the mood and the purely musical beauty of its translation was realized beautifully.—Chicago Inter Ocean, April 11, 1913.

The greatest pleasure ever afforded a Bismarck gathering was tendered Tuesday evening at the armory, when Rose Lutiger Gannon,

of Chicago, delighted the company with many numbers. Madame Gannon's voice is exceptionally beautiful and the more she sang the more pleasing her voice grew. Her voice has volume, it is rich and sweet, and her enunciation is absolutely perfect, combined with most delicate shading. Every number was sung in the English language and thoroughly appreciated.—Tribune, Bismarck, N. Dak., April 3, 1913.

Mrs. Gannon made the most of her opportunities and fully shared in the honors of the evening.—Chicago Tribune, April 11, 1913.

Mrs. Gannon's rich contralto voice was heard to great advantage.—Chicago Record-Herald, April 11, 1913.

Mrs. Gannon's list of engagements follows:

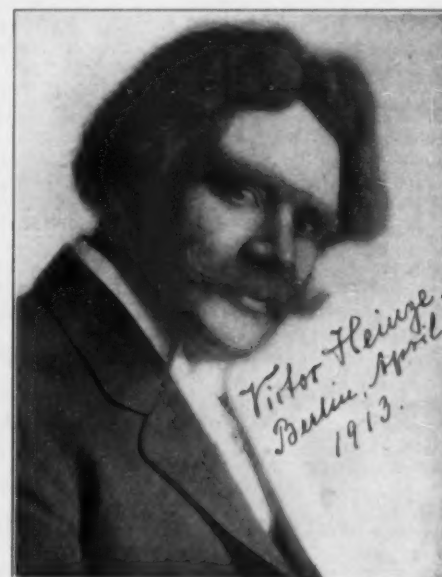
April 17—Soloist, Lyric Club, Milwaukee, Wis.  
April 18—Recital, Winona, Minn.  
April 19—Soloist, Sunday Evening Club, Chicago.  
April 20—Concert, Fullerton Hall (Art Institute), Chicago.  
April 21—Concert of National Federation of Musical Clubs, Chicago.

April 22—Concert, Medinah Temple.

April 30 (today) Mrs. Gannon will be heard in a recital at Green Bay, Wis. (Advertisement.)

### Victor Heinze's Pedagogic Successes.

Complying with the wishes of his many pupils, Victor Heinze, the celebrated piano pedagogue, now of Berlin, will conduct a normal course and give class and private



VICTOR HEINZE.

lessons in Chicago, Ill., during the month of July and part of August. In September, Mr. Heinze will resume teaching at his Berlin studio, Martin Luther St. 91.

The recent brilliant successes in Germany of Victor Heinze's American pupil, Vida Llewellyn, again bore eloquent testimony to the superiority of his method, a method that is based on the most modern and advanced principles in piano playing. Miss Llewellyn has been greeted by the critics in such great music centers as Berlin, Dresden, Leipzig and Munich as one of the most brilliant performers among the younger generation of pianists. During the season of 1911-12 no less than five pupils of Victor Heinze played in Berlin, and several of them in other German centers, with great success.

### Giorgini to Sing in New York.

Aristodemo Giorgini will be heard for the first time in New York as Edgardo to Madame Tetrassini's Lucia at the extra performance of the Chicago Grand Opera Company arranged for by Andreas Dippel at the Metropolitan Opera House on May 3. Readers of THE MUSICAL COURIER know what successes Giorgini has had in this role in Chicago, Milwaukee, Philadelphia, Baltimore, Washington and more recently in Los Angeles, San Francisco and other cities visited during the transcontinental tour of the Chicago Grand Opera Company. Signor Giorgini's American appearances have been fully as successful as his European engagements.

Opera in Freiburg (Breisgau) has brought forward "Trumpeter of Säckingen," "Czar und Zimmermann," "Merry Wives," "Samson and Delilah," "Rheingold," "Walküre," "Tosca," "Don Pasquale," "Ariadne auf Naxos," "Tristan," "Cavalleria Rusticana" and "Kuhreigen."

IN AMERICA  
SEASON 1912-1913

ILSE VEDA  
**DUTTlinger, VIOLINIST**

# The PROGRESS of AMERICAN MUSIC

[This department is designed by THE MUSICAL COURIER to be as complete a record as possible all over the world of works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever, to help make the record all encompassing. However, advance notices and advance programs will not be considered. The clippings and programs sent must report the concerts which actually have taken place. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for THE MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

- Albert Spalding, prelude in A major (violin), played by the composer at Hamburg, Germany, March 29, 1913.
- Albert Spalding, "Musical Period No. 1" (violin), played by the composer at Hamburg, Germany, March 29, 1913.
- Albert Spalding, "Musical Period No. 2" (violin), played by the composer at Hamburg, Germany, March 29, 1913.
- Harriet Ware, "Mammy's Song" (song), sung by William Frederick Bentley, Knox Conservatory of Music, Galesburg, Ill., April 8, 1913.
- Charles S. Burnham, "The Onset" (song), sung by William Frederick Bentley, Knox Conservatory of Music, Galesburg, Ill., April 8, 1913.
- Katherine Stockwell Haggard, "Ole March Win'" (song), sung by William Frederick Bentley, Knox Conservatory of Music, Galesburg, Ill., April 8, 1913.
- C. B. Hawley, "Love's Goal" (song), sung by Mrs. F. O. Wells, Los Angeles, Cal., March 1, 1913.
- Marshall Kernochan, "At the Window" (song), sung by Mrs. F. O. Wells, Los Angeles, Cal., March 1, 1913.
- Noble W. Kreider, "Impromptu" (piano), played by Anna Schulman, Los Angeles, Cal., March 1, 1913.
- W. Clapins, "Evening" (piano), played by James B. Stormont, Los Angeles, Cal., March 1, 1913.
- Arthur Farwell, "The Old Man's Love Song" (piano), played by Jaroslaw de Zielinski, Los Angeles, Cal., March 1, 1913.
- Harvey Worthington Loomis, "Music of the Calumet" (piano), played by Jaroslaw de Zielinski, Los Angeles, Cal., March 1, 1913.
- Carlos Troyer, "Ghost Dance of the Zunis" (piano), played by Jaroslaw de Zielinski, Los Angeles, Cal., March 1, 1913.
- Charles Wakefield Cadman, "From the Land of the Sky-Blue Water" (song), sung by Marie Louise Bitter, Los Angeles, Cal., March 1, 1913.
- Charles Wakefield Cadman, "The White Dawn is Stealing" (song), sung by Marie Louise Bitter, Los Angeles, Cal., March 1, 1913.
- Charles Wakefield Cadman, "Far Off I Hear a Lover's Flute" (song), sung by Marie Louise Bitter, Los Angeles, Cal., March 1, 1913.
- Charles Wakefield Cadman, "The Moon Drops Low" (song), sung by Marie Louise Bitter, Los Angeles, Cal., March 1, 1913.
- Samuel Richards Gaines, "Sighs of Love" (song), sung by Dorothy Dunn, Columbus, Ohio, March 20, 1913.
- Charles Wakefield Cadman, "At Dawning" (song), sung by Miss Redman, Columbus, Ohio, March 20, 1913.
- Oley Speaks, "For a Day" (song), sung by Miss Laughbridge, Columbus, Ohio, March 20, 1913.
- Edward MacDowell, "From an Indian Lodge" (piano), played by Mildred Tesser, Columbus, Ohio, March 15, 1913.
- Edward MacDowell, "To a Water Lily" (piano), played by Florence B. Mehrhof, Elmer Studio, New York, March 25, 1913.
- Charles Wakefield Cadman, "Moonlight Song" (song), sung by Mrs. Franklyn Knight, St. Louis, Mo., April 5, 1913.
- Edward A. MacDowell, "Scottish Tone Picture" (piano), played by Miss Brockhausen at Kirkwood Piano Club concert, Choral Hall, St. Louis, Mo., April 7, 1913.
- Edward A. MacDowell, "Love in a Post Chaise" (piano), played by Miss Brockhausen at Kirkwood Piano Club concert, Choral Hall, St. Louis, Mo., April 7, 1913.
- Edward A. MacDowell, "To a Water Lily" (piano), played by Miss Brockhausen at Kirkwood Piano Club concert, Choral Hall, St. Louis, Mo., April 7, 1913.
- Charles Fonteyn Manney, "When I Was One-and-Twenty" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- Charles Fonteyn Manney, "White in the Moon, the Long Road Lies" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- Charles Fonteyn Manney, "Into My Heart" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- Charles Fonteyn Manney, "With Rue My Heart is Laden" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- Charles Fonteyn Manney, "Think No More, Lad" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- Clarence E. Loomis, "W'en de Ole Front Gate Sags Low" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- Clarence E. Loomis, "Candle Lightin' Time" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- Clarence E. Loomis, "A Song of Summer" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- George W. Chadwick, "O Love, Stay By and Sing" (song), sung by Clarence L. Richter at MacDowell Club concert, Steinert Hall, Boston, Mass., April 2, 1913.
- Charles Fonteyn Manney, "Loveliest of Trees, the Cherry" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., March 20, 1913.
- Paul Gundlach, "Content" (song), sung by Ethel Walsh, Aeolian Hall, New York, April 6, 1913.
- Rosamund Johnson, "Since You Went Away" (song), sung by Dorothy Dunn, Columbus, Ohio, March 20, 1913.
- John Alden Carpenter, "The Heart's Country" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., April 1, 1913.
- John Alden Carpenter, "The Cock Shall Crow" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., April 1, 1913.
- John Alden Carpenter, "Looking Glass River" (song), sung by Frank Parker, Kimball Hall, Chicago, Ill., April 1, 1913.
- Everett E. Truette, suite in G minor (organ), played by the composer, Everett E. Truette, A. G. O., Symphony Hall, Boston, Mass., April 8, 1913.
- Charles Wakefield Cadman, "Far Off I Hear a Lover's Flute" (song), sung by Ethel Walsh, Aeolian Hall, New York, April 6, 1913.
- Charles Wakefield Cadman, "I Hear a Lover's Flute" (song), sung by Ethel Walsh, Aeolian Hall, New York, April 6, 1913.
- Mary Turner Salter, "Her Love Song" (song), sung by Ethel Walsh, Aeolian Hall, New York, April 6, 1913.
- Paul Gundlach, "A Spring Song" (song), sung by Ethel Walsh, Aeolian Hall, New York, April 6, 1913.
- Ethelbert Nevin, "Oh, That We Two Were Maying" (song), sung by Mrs. J. L. Williams, Berkeley Theater, New York, April 3, 1913.
- Frank Lambert, "The Night Has a Thousand Eyes" (song), sung by Elda Idle Elmer, Berkeley Theater, New York, April 3, 1913.
- Campbell Tipton, "The Spirit Flower" (song), sung by Roy Williams Steele, Berkeley Theater, New York, April 3, 1913.
- George W. Chadwick, "Before the Dawn" (song), sung by Roy Williams Steele, Berkeley Theater, New York, April 3, 1913.
- Samuel Bollinger, "Elegy" (song), sung by Orie Abbot Jennison, Fayetteville, Ark., March 27, 1913.
- L. McKee Rose, "Heart's Litany" (offertory solo), sung by A. C. Jackson, Woodward Avenue Presbyterian Church, Detroit, Mich., March 9, 1913.
- L. McKee Rose, "Hearts Litany" (offertory solo), sung by Mrs. Duncan, St. Paul's Cathedral, Detroit, Mich., March 30, 1913.
- L. McKee Rose, "My Mother's Song" (song), sung by David Dunbar, Detroit, Mich., April 1, 1913.
- L. McKee Rose, "Wee Birdie" (song), sung by David Dunbar, Detroit, Mich., April 1, 1913.
- L. McKee Rose, "A Little Tragedy" (song), sung by David Dunbar, Detroit, Mich., April 1, 1913.
- Gertrude Sans Souci, "Where Blossoms Grow" (song), sung by Mary M. Allen, Choral Hall, St. Louis, Mo., April 7, 1913.
- R. Huntington Woodman, "An Open Secret" (song), sung by Mrs. E. George Payne, St. Louis, Mo., April 3, 1913.
- Charles Wakefield Cadman, "Little Papoose" (song), sung by the Wednesday Morning Singing Club, New York, April 9, 1913.
- Sydney Homer, "Requiem" (song), sung by Helen Waldo, Greensburg, Pa., March 12, 1913.
- Coleridge-Taylor, "A Blood-Red Ring" (song), sung by Helen Waldo, Greensburg, Pa., March 12, 1913.
- George W. Chadwick, "Ballad of Trees and the Master" (song), sung by Helen Waldo, Greensburg, Pa., March 12, 1913.
- Sydney Homer, "A Pocket Handkerchief to Hem" (song), sung by Helen Waldo, Greensburg, Pa., March 12, 1913.
- John Alden Carpenter, "Practicing" (song), sung by Helen Waldo, Greensburg, Pa., March 12, 1913.
- Harriet Ware, "Mammy's Song" (song), sung by Helen Waldo, Greensburg, Pa., March 12, 1913.
- W. O. Miessner, "Brownie Firefly" (song), sung by Dorothea North, Dryfus Theater, LaFayette, Ind., March 24, 1913.
- W. O. Miessner, "In Germany" (song), sung by Dorothea North, Dryfus Theater, LaFayette, Ind., March 24, 1913.
- Adolph M. Foerster, "How Long Wilt Thou" (song), sung by Mrs. Edward S. Lake, Memorial Church, Dover, N. J., February 25, 1913.
- Edward A. MacDowell, "Pastoral" (organ), played by Harry J. Dickerson, Memorial Church, Dover, N. J., February 25, 1913.
- Edward A. MacDowell, "Romance" (organ), played by Harry J. Dickerson, Memorial Church, Dover, N. J., February 25, 1913.
- Adolph M. Foerster, "Epigram" (organ), played by Harry J. Dickerson, Memorial Church, Dover, N. J., February 25, 1913.
- Frank La Forge, "Romance" (piano), played by the composer at Convention Hall, Rochester, N. Y., March 17, 1913.
- Frank La Forge, "Valse de Concert" (piano), played by the composer at Convention Hall, Rochester, N. Y., March 17, 1913.
- Frank La Forge, "Before the Crucifix" (song), sung by Marcella Sembrich, Convention Hall, Rochester, N. Y., March 17, 1913.
- Frank La Forge, "To a Messenger" (song), sung by Marcella Sembrich, Convention Hall, Rochester, N. Y., March 17, 1913.
- Charles Wakefield Cadman, "The Moon Drops Low" (song), sung by Louise Stallings, Mount Vernon, N. Y., March 12, 1913.
- Charles Wakefield Cadman, "At Dawning" (song), sung by Louise Stallings, Mount Vernon, N. Y., March 12, 1913.

## Mournful Militant March.

[London Standard.]

Exactly 270 women lined up in Kingsway, opposite the offices of the Women's Social and Political Union, on Saturday afternoon for a march to Holloway Prison. It was originally intended as a protest against Mrs. Pankhurst's imprisonment, but as Mrs. Pankhurst had been liberated that morning the march lost the dramatic effect which was desired. Still, they did their utmost to impress the public. A large crape banner bore the legend, "Death or Victory," and several women carried crape bannerets. The band of the Musicians' Union, divided into two sections, played the "Women's March" and the "Marseillaise" alternately, as, preceded and followed by uniformed police, the "protestors" marched through Oxford street, down Tottenham Court road, and thence by Camden road to the jail. The procession was a melancholy affair. There was never a cheer as they passed along, and very little hooting. The attitude of the public was one of absolute indifference.

## Cincinnati to Hear Carl Flesch.

Carl Flesch, the noted Hungarian violinist, will appear as soloist on February 27 and 28, 1914, with the Cincinnati Symphony Orchestra at Cincinnati.



**Brooklyn Quartet Club Gives Comic Opera.**

Under the auspices of the United Singers of Brooklyn, "Prince Methusalem," a comic opera in three acts by Johann Strauss, was presented at Prospect Hall, Brooklyn, on Sunday evening, April 27, by the Brooklyn Quartet Club, for the benefit of the Western flood sufferers. Under the musical direction of Carl Fiqué those who took part sang exceptionally well and deserve much credit for the success of the evening. The stage setting was excellent, and the assistance of the Stretz Orchestra was a great addition.

"Prince Methusalem" is not only melodious, but quite spectacular in parts. The scene of action is laid during the seventeenth century, in Trocadero, and the plot involves a complicated love affair.

Max Koeppe, who was seen in the role of Sigismund, Duke of Trocadero, the father of Methusalem, performed his part very well and was one of the best in the cast. The part of Methusalem (Henry Weimann) proved the most popular, however. Katherine Noack Fiqué, who took the role of the Duke's daughter, Pulcinella, won the admiration of every one, her acting and singing being excellent. The Duke of Ricarac, which part was taken by Alfred Osterland, was an interesting character, and the Duke's wife, Sophistica, was also good. As the composer and musical director of the court musicians to Duke Sigismund, Trombonius (Richard M. Schmidt) was one of the stars of the evening. Carbonazzi, the Secretary of State (William Borrmann); Vulcanio, the Lord Chamberlain (Carl Wolf), and Lady Vulcania, the Mistress of Ceremonies (Carrie Wilkens), were splendid in their respective parts, and much credit for the success of the performance is due to Carrie Fischer, who took the role of Lady Arabella; also to the two ambassadors from Ricarac—Feuerstein (Hermann Langhorst) and Mandelbaum (William Borrmann, Jr.). The cast included a large chorus and all did exceptionally well.

**Madame Von Klenner Speaks.**

Katherine Evans von Klenner was one of the speakers at the April 26 meeting of the Woman's Press Club of New York City, held in the Astor Gallery of the Waldorf-Astoria. The general topic for the afternoon was, "Music in a Church—One Possibility," ably illustrated by members of the musical organizations of the Lewis Avenue Congregational Church of Brooklyn, under the direction of Sara Buchanan Huff.

Madame von Klenner's subject was, "Ecclesiastical Vibrations Represented in Oratorio." She began by referring to the oratorio as the highest manner of musical form and devotion. Through it there runs a mighty current of devotion. This is especially clear if we consider that music expresses more than language. Pen to paper fails to express the feeling of the soul. Ruskin speaks of music as the "soul speech." Song gives vent to pent up feelings and also has this influence. Thought waves change into sound waves. Religion is a more gifted, conscious life beyond this earth—an expression of thought in a higher form. Religion of the Jews is shown in the Psalms of

David. The Hebrew temple of music was the acme of musical thought; the secret of this was the law of vibration. Sacred song brings one into tune with the infinite. The first vibrations were wafted into chaos. Everything, every one, though otherwise identical, produces different tonal qualities. Tonic waves are the only medium of musical expression. Music brings mental harmony into sacred surroundings. Madame von Klenner concluded by again referring to the oratorio as the deepest, most sacred form of music. This number, judging from the enthusiastic applause, was heartily enjoyed by all.

**Geraldine Damon's Pupil Sings.**

Mabel Davidson Irwin, the possessor of a delightfully clear high soprano voice, artist pupil of Geraldine Damon, the prominent Pittsburgh teacher, was assisting soloist at an organ recital given by George A. Irwin, organist of Sharsburg Presbyterian Church in Pittsburgh, Pa., on Thursday evening, April 17.

The many Pittsburgh musicians and music lovers who made up an appreciative audience predict success for the young artist.

The program follows:

Fanfare in D.....	William Faulkes
George A. Irwin.	
Evening .....	Ronald
Night .....	Ronald
Daybreak .....	Ronald
Mabel Davidson Irwin.	
Madrigal .....	A. Simonetti
Eut'acte Gavotte (Mignon) .....	A. Thomas
Meditation in D flat.....	Floyd J. St. Clair
George A. Irwin.	
Nymphs and Fauns .....	Bemberg
Serenity .....	Mary Turner Salter
Mabel Davidson Irwin.	
Nocturne .....	Grieg
Spanish Larks .....	Scharwenka
Polichinelle .....	Rachmaninoff
J. Warren Erb.	
I Hid My Love.....	D'Hardelot
Japanese Maiden .....	Gaynor
A Spirit Flower .....	Campbell-Tipton
The Nightingale Has a Lyre of Gold.....	Whelpley
Mabel Davidson Irwin.	
At Twilight .....	Charles A. Stebbins
Reve Charmant (berceuse) .....	Gaston de Lille
Idyll .....	Ralph Kinder
George A. Irwin.	
Happy Song .....	Del Riego
'Twas April .....	Ethelbert Nevin
Little Boy, Good Night.....	Mary Turner Salter
Mabel Davidson Irwin.	
Offertoire in D minor.....	Batiste
George A. Irwin.	

**Egenieff's Music Room in His Berlin Home.**

The accompanying interesting photograph shows Franz Egenieff, the celebrated German baritone, who in private life is known as Baron Kleydorff, in the music room of his palatial Berlin home. The musicales given by him and the Baroness are among the most interesting social functions of the German capital.

The Baroness von Kleydorff is a member of the well-known Busch family, of St. Louis, and she is accustomed

to entertaining on a magnificent scale. In her Berlin home one meets not only the aristocracy, but also the literary and musical dignitaries of the German capital, and rising young artists deem it a privilege to be heard in this distinguished salon. Mr. Egenieff himself, with characteristic modesty, rarely sings at these functions.

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## ST. LOUIS

St. Louis, Mo., April 30, 1913.

Carolyn A. Allen gave an organ recital Tuesday evening at West Presbyterian Church under the auspices of the Missouri Chapter of the American Guild of Organists. George Sheffield, tenor, assisted. The program follows:

Organ, First Sonata.....Borowski  
Tenor, Summer, I Depart from the Swan and the Skylark,  
Goring Thomas  
Organ—  
A Memory.....Stebbins  
The Bee, from Summer Sketches.....Lemarc  
Cuckoo, from Summer Sketches.....Lemarc  
Scherzo.....Hoyte  
Tenor, Eleanor.....Coleridge-Taylor  
Organ, Prelude and fugue in D major.....Bach

Miss Allen's organ playing is characterized by an extraordinary ease in her manipulation of the instrument. Her mastery over technical difficulties is remarkable, and she also registers with consummate good taste. Of Mr. Sheffield's beautiful singing it is hardly necessary to comment. He always equals anticipations.

A musicale was given last Wednesday by Alice Pettingill at Musical Art Building. Those who took part were: Agnes Gray and Rodney Saylor in a duet for violin and piano by Grieg; Mrs. Dobyne, Mrs. Quarles, Mr. Lee and Mr. Bohn in a song cycle by Vincent; Vera Schlueter and E. R. Kroeger in piano selections.

Sachs' School of Music announces the return of Walter R. Gerak from his sojourn in Paris. While there he studied with Sbriglia, the De Reszkes and D'Aubigne, and was associated with them in their work. Mr. Gerak will have complete charge of the vocal department at the school.

The students' chorus of the Eden Theological Seminary, under the direction of F. S. Saeger, gave a concert Thursday evening at the Friedens Evangelical Church. This program was given:

Chorus, Festmarsch.....Trube  
Quartet—  
Gondellied.....Beyer  
Berceuse.....Beyer  
Haydn String Quartet.  
Soprano, Gallie.....Coombs  
Margaret Athena Pausch.  
Chorus, Wiegenlied.....Brahms  
Violin, Andante Religioso.....Foerster  
Otto Braune.  
Chorus, Hope.....Mohr  
Organ—  
The Holy Night.....Buck  
Romanza in D flat.....Lemarc  
F. S. Saeger.  
Chorus, The Holy City.....Adams  
Quartet, Minuet.....Schubert  
Haydn String Quartet.  
Soprano, Come unto Me (from Messiah).....Handel  
Margaret Athena Pausch.  
Violin, Reverie.....Freising  
Erich Leibner.  
Chorus, Soldiers' Chorus (from Faust).....Gounod

Mrs. Franklyn Knight and Claire Norden gave a recital at the Wesleyan College in Warrenton Wednesday evening. This program was given:

Gigue.....Loellly-Godowsky  
Sonata, G major.....Scarlatti-Tausig  
Sonata, C major.....Scarlatti-Tausig  
Farwell Ye Hills (Joan d'Arc).....Tchaikowsky  
Mein Schatzlein.....Reger  
Im zitternden Mondlicht wiegen.....Halle  
Von ewiger Liebe.....Brahms  
Waltzes, op. 39.....Brahms  
El Contrabandista.....Schumann-Tausig  
From the Land of the Sky Blue Water.....Cadman  
The Cry of Rachel.....Salter  
The Nightingale Has a Lyre of Gold.....Whelpley  
In the House of Too Much Trouble.....Hoeck  
Boat Song.....Ware  
Prelude, G minor.....Rachmaninoff  
Etude, E major.....Scriabine  
Scherzo, C sharp minor.....Chopin

James T. Quarles departs tomorrow for a series of organ recitals in Massachusetts. The tour will include: Trinity Methodist Episcopal Church, Springfield, Mass.; Williams College, Williamstown, Mass.; Piedmont Congregational Church, Worcester, Mass.; Smith College, Northampton, Mass. Mr. Quarles has just finished a very brilliant series of recitals at Lindell Avenue Methodist Episcopal Church, where he has been organist for fourteen years.

E. R. KROEGER.

### "What We Hear in Music."

"What We Hear in Music," a book devoted to "A Laboratory Course of Study in Music History and Appreciation," by Anne Shaw Faulkner (Mrs. Oberndorfer), has just been published by the Victor Talking Machine Company. The book is divided into four parts, each one consisting of thirty lessons for the school year in high school work. The illustrations for each lesson can be given with

the Victor Talking Machine. The book was formerly written with a view of helping the school supervisors in presenting history and appreciation of music to their class and the Faulkner book fills a need which has long been felt among teachers of public schools of music. Furthermore, parents desiring that their children should have the right attitude in listening to music have shown such an interest in the book that within a month the first edition was completely exhausted. Looking over the book one is particularly well impressed with the way Wagner and the modern music has been presented, and, since this year marks the Wagner centennial, the book should prove of great help to women's clubs.

### Manuscript Society Concert, May 2.

Friday evening, May 2, at 8.30 o'clock, the next and last private concert of the season of the Manuscript Society of New York takes place, at the headquarters, the National Arts Club, Gramercy Park, entrance 119 East Nineteenth street. The evening will be devoted to manuscript works by American women composers, the following being represented, in the order of their appearance: Susannah Macaulay, New York; Eleanor Everest Freer, Chicago; Clara E. Thoms, Buffalo, Bertha Remick, Boston; Margaret Ruthven Lang, Boston; and Laura Sedgwick Collins, New York. The following artists will appear as singers, violinists, pianists or in ensemble-music, also in the order of their appearance on program: Emil Blazevic, Victorine Hayes, Gertrude Gugler, Eva Tugby,

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Eleanor Spencer masters her instrument with the virility and temperament of a Carreño.—Cologne Zeitung, Jan. 17, 1913.

Miss Spencer played the Rimsky-Korsakoff concerto with great eloquence and sweeping impetuosity.—Leipziger Abendzeitung, Jan. 8, 1913.

Miss Spencer is not merely a very fine executant, but she is also a thorough artist and strong and interesting personality.—London Daily Graphic, Nov. 18, 1911.

Betty Askenasy, Helen Reynolds, A. Angel Chopourian, Marie L. Adams, Jessie Patterson, James C. Boone, Franklin B. Converse, Eva Frisbie, Mrs. Frederic S. Goodwin, the composers, and Louise Liebermann. Following the program the annual election will take place, and refreshments will be served as usual.

F. X. ARENS, President.

F. W. RIESBERG, Secretary-Treasurer.

### George Hamlin Substitutes for Madame Sembrich.

Marcella Sembrich, who was engaged to give a song recital in Kansas City on April 25, was obliged to cancel the engagement almost at the last moment. The management, desirous of not disappointing their patrons, tried to effect telegraphic communication with George Hamlin,



GEORGE HAMLIN AND "COUNTESS OLGA."

The Countess is a Royal Russian foxhound from the Czar's own kennels.

the distinguished tenor, who is a great favorite in Kansas City, and finally located him with the Chicago Grand Opera Company en route from the Pacific Coast to Chicago, after its triumphal transcontinental tour.

Mr. Hamlin consented to give the recital in Madame Sembrich's stead, and hurried to Kansas City from Minneapolis, where he sang in "The Jewels of the Madonna." The beauty of his voice and the sympathetic sincerity with which the well-built program was delivered, left, it is said, no cause for complaint as to the change of artists.

## PITTSBURGH

Pittsburgh, Pa., April 18, 1913.

An attractive miscellaneous program was given by the Mozart Club, J. P. McCollum, conductor, on Tuesday evening, April 15. The soloist on this occasion was Luigi von Kunits, former concertmaster of the Pittsburgh Orchestra. This was the violinist's first appearance in Pittsburgh since leaving here several years ago to reside in Vienna. That he has lost none of his popularity was evidenced by the fine audience and splendid reception accorded him. He is still the same gifted artist as in the past, and will ever be a welcome visitor to our city. The club program was varied and interesting.

The Flonzaley Quartet appeared in Carnegie Music Hall Friday evening, April 11, this being the last concert of the Art Society season. A large audience attended, as this splendid organization has become very popular here. The Flonzaley ensemble work was, as usual, quite beyond criticism. It is to be hoped they will be re-engaged for next season. The program was as follows:

Quartet in C minor, op. 18, No. 4.....Beethoven  
Suite for cello alone, in C major.....Bach  
Quartet in D major, op. 11.....Tchaikowsky

The Saudek Ensemble gave its last recital of the season on Tuesday afternoon, April 15, at the Twentieth Century Club. The organization was assisted by Dallmeyer Russell, pianist; Arthur Burgoyne, lecturer; May Marshall Cobb, soprano; Fritz Goerner, cellist, with Mrs. Lawrence Litchfield at the piano. The program was one of wide variety and thoroughly enjoyed by all. It is to be hoped that this organization will be kept together and give another series next year.

HOLLIS EDISON DAVENNY.

### CONNECTICUT MUSIC.

New Haven, Conn., April 11, 1913.

The sixth annual concert of the New Haven String Orchestra, under the leadership of Isidore Troostwyk, was given at College Street Hall last evening, a large and appreciative audience being present. The principal number was Rubinstein's "Kammenoi Ostrow." Leo Troostwyk played the cello solo, Miss Dexter, daughter of Professor Dexter, performed the harp parts on the piano, and the organ effects were supplied by Ruth Muzzy. The work was excellently given. Ludwig Hess, the noted German tenor, sang several solos. His voice being one of rare color and finish, caused much enthusiasm. Especially fine were the interpretations of the German songs. Max Desauer was the accompanist.

The Cartica Operatic Company gave a meritorious concert at the new Chamber of Commerce Hall, Wednesday evening. The program was largely made up of gems from the works of French composers. Those participating were May Keon, Signors Cartica, Gravina, Capelloni and a violinist named Nowicki.

The extra concert of the New Haven Symphony Orchestra, on Tuesday, was on the popular order; that is, the program was made up with a view to pleasing those who do not make music a serious study. As such it was an excellent success. The special soloist was Attilio de Crescenzo, a tenor, who is spoken of as one of promise. The audience was enthusiastic over his "Salve dimora" and "La donna e Mobile." In these his ringing quality of voice was most effective. The "Meditation" from "Thais" was played by Professor Troostwyk with splendid tone and artistic finish. David Stanley Smith, through his temperamental conducting of both the symphony orchestra and the Oratorio Society has endeared himself very much to the music-loving public and especially to the members of the orchestra. At the close of the concert President Phelps presented him with a purse of gold as a token of the esteem in which the players all hold him.

At the last concert of the Hartford Philharmonic Orchestra last week, the program included the Rubinstein "Ocean" symphony, the Grieg A minor concerto for piano and orchestra and a new tone poem by William E. Haesche of the Yale School of Music. Conductor Prutting made much of this seldom heard work, as he did of the accompaniment for the concerto which Charles Anthony played with distinction and power. After strong applause Mr. Anthony played two Spanish dances by Albeniz, which were new. Professor Haesche's tone poem, which was first heard in New Haven last season, the violin solo of which was played by Concertmaster Franz Milcke, met with hearty approval. "The Flying Dutchman" overture (Wagner) closed the excellent season's concerts.

The writer spent the Easter week-end at Atlantic City and found the Vessella Band and Martini Symphony concerts as popular as ever, the spacious auditoriums on the steel pier being always crowded.

E. A. LEOPOLD.



**The Singing of English.**

New York, April 25, 1913.

**To The Musical Courier:**

The recent performance of "Cyrano" in English at the Metropolitan Opera House revived the discussion of singing in English, and we have some public remarks from musicians and critics. W. J. Henderson gives a number of logical reasons why it is sometimes impossible to hear distinctly all the words under certain conditions, such as overbalancing of the orchestra and peculiarities in the construction of musical phrases. These factors undoubtedly do militate to some degree against the words being heard, but such conditions would be detrimental to the singing of Italian, French and German, as well as our own language, and does not excuse the inability of many of our singers to enunciate more distinctly. Mr. Henderson furthermore says: "That English can be sung as distinctly as any other language ought to be a self-evident proposition. Yet for some reason it is not so accepted. The argument seems to be that since Italian is the easiest of all languages to sing, English, being so different from Italian, must be impossible! This seems to make a very poor argument to offer when one considers that the fundamental elements of both languages are nearly the same. The real truth of the matter is that the singers themselves are responsible for the conditions as they exist today.

Francis Rogers, whose polished art and splendid enunciation have given pleasure to so many, strikes at the root of the matter by the startling suggestion: "Can it be that our native singers have not mastered the science of English?" Mr. Rogers is too tactful to declare boldly that such is the case, but he must feel, as many of us do, that it is true.

How many of our singers study the text of the song? How many study the vowels, their modifications and their relation to the consonants? My own early training was certainly not along these lines. I was told that I must study tone. I was never able to form any definite idea of what tone was, and every teacher I went to or knew of had a different brand. I was never able to find any one who could describe it. It was an indefinable, indescribable, mysterious something that had no connection with the sung word. I worked long and faithfully to acquire it, but needless to say I never did. It was too elusive for me to grasp, and I gave up trying long ago. For the past ten years I have studied and experimented along different lines with more satisfactory results. The critics in connection with my song recital in Aeolian Hall last November were kind enough to mention my "distinct enunciation." I sang nine songs in English upon that occasion and I have been told that every word was heard as distinctly as if spoken. That is the goal toward which I have been aiming and it has been reached only through long and continuous study of the elements upon which language is constructed.

The term language signifies any series of sounds or letters—vowels and consonants—formed into words and employed for the expression of thought. Here, then, is the keynote to the situation, if one wishes to enunciate clearly and distinctly in all languages. When I take up a new song I first read through the text in order to get into my mind the thought or thoughts the writer desires to express. I next go over every word carefully to find the exact form of vowel contained therein. For example: In the word "fought" we have the vowel "ah" modified to "aw," and I keep that modification in mind trying to say it clearly and distinctly. I form the consonant "f" by bringing the upper teeth and lower lip firmly together. Upon releasing the consonant I go directly to the form of vowel contained in the word. If the note is a sustained one I sing on that vowel sound without the slightest change in its form until I am ready to go to the next word. Then I enunciate the final consonant—in this case "t" as "g" and "h" are silent—crisply and energetically, not dropping the jaw at the end of the word, as that would make another vowel sound and thereby change the whole character of the word. I simply drop the tongue quietly to a restful position in the lower part of the mouth. I study every word I sing in this manner, trying to keep to the form of the vowel and to make the consonant in a natural and clear cut manner. Some singers seem to think it necessary to use the whole body in enunciating consonants, but I find that they are formed with the aid of the lips, teeth, palate and tongue, and have no connection with any other part of the body. If I desire to emphasize a word I emphasize the consonant, confining the emphasis to the parts which aid in making the consonant. I find also that the consonant is a great aid in propelling the vowel sound outward, for I must remember that while the vowel is formed inside the mouth it must be sent outward and impressed upon the auditor. The generally accepted idea with reference to the consonants is that they are a thing apart from the vowel and of minor importance, acting as a stumbling block. This is a great mistake and we should bear in mind that they play just as important a part in forming the word as vowels. It would indeed be a strange language without consonants. The consonants express the force of the sentiment as the vowel expresses

its nature. The function of the consonant therefore is rather to increase the force of the sentiment. The more energetically they are pronounced the more impression the words produce upon the hearer. We should aim to reproduce upon the hearer the ideas or thoughts contained in the text of the song and we cannot do this unless we study the medium (language) through which thoughts are expressed.

If more singers would study along this line we would have better enunciation and better singing. Pronounce well and you will sing well. Educate your ears to accept only the exact modification of the vowel contained in the word you are singing and your voice will be beautiful. The tone so far as we are concerned is the vowel in its purest form.

The task as I have outlined it is not an easy one and requires long and patient effort, but all earnest endeavor brings success. The price of success in any undertaking is eternal vigilance.

CHARLES N. GRANVILLE.

**Rudolph Berger for the Metropolitan.**

The contract recently signed by the management of the New York Metropolitan Opera with Rudolph Berger, the



RUDOLPH BERGER,  
Leading tenor of the Berlin Royal Opera.

erstwhile baritone, now a leading heroic tenor of the Berlin Royal Opera, adds to the list of operatic tenors in America an interesting personality. To Oscar Saenger, who heard Berger sing baritone roles in Bayreuth, is due the credit of having made of him the great tenor. Herewith is reproduced an interesting photograph taken

of Berger while coaching in his Berlin studio—a most interesting room, filled with art treasures. In the corner will be noticed the three-quarter life-sized oil painting of "Lohengrin's Farewell," by Berlach. Berger himself and his friend, Marie Rappold, served the artist as models. Mr. Berger is to visit this country again early in June for the purpose of further coaching with Oscar Saenger.

**Berlin Press Praises Norah Drewett.**

Norah Drewett, the eminent pianist, was praised by the press of Berlin in the appended criticisms.

Said the Tagliche Rundschau: "Norah Drewett played the 'Konzertstück' by Weber. It was most refreshing to hear once again this inefficiently appreciated piece. The pianist played it so well that her success was as assured as that of Otilie Metzger."

The Berlin Borsen-Zeitung said: "Norah Drewett is already advantageously known as a gifted and thoroughly cultivated pianist, and her performances of yesterday could only strengthen the good reputation which she enjoys in this respect. The Liszt 'Mephisto' waltz, which Richard Burmeister has very effectively orchestrated, was played by the concert giver, Norah Drewett, with great bravura."

Der Reichsanzeiger said: "Norah Drewett played the piano part of the Weber 'Konzertstück' with powerful and yet soft touch."

Said the Freisinnige Zeitung: "The piano part was played by Norah Drewett, a very young pianist, whose elegant, vaporous and technically very far developed playing gave much enjoyment. The muscular force of the right arm is not very strong, so that the sound of the orchestra was now and again drowning some notes, but that may be the fault of the rather rough accompaniment. Norah Drewett began the evening with the well played 'Konzertstück' by Weber and merited her undivided praise."

**Prime Donne Sing Gilbert's Songs.**

Frances Alda and Jeanne Jomelli include Hallett Gilbert's graceful "Menuet la Phyllis" on their programs. Madame Alda sang it with the New York Symphony Orchestra at Aeolian Hall and at her own Carnegie Hall recital. Marie Rappold and Carolina White feature "The Two Roses" on their concert tours, and, needless to say that what these famous singers select and sing has a great influence on the young singers of the land.

Tomorrow, Thursday evening, May 1, Mr. Gilbert is to be a feature of the Euterpean Choral (women's voices) concert, conducted by Charles Albert Graninger, in Carnegie Hall, Pittsburgh. The circular calling attention to the concert has as the leading picture composer Gilbert, who is to accompany Myrtle Holmes Bushong, soprano, in three songs, and Jane Lang Graninger, contralto, in four songs. April 29 he appeared in Philadelphia at the Acorn Club.

**Dr. Carl's Spring Tours.**

Dr. William C. Carl returned to New York last Monday from Buffalo, where he played his twentieth engagement at Elmwood Music Hall under the auspices of the City Council, and despite the stormy night there was a large audience present, and the popular organist received a big ovation. On Monday next Dr. Carl leaves for a tour of Ohio and Illinois.

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## SAN FRANCISCO

San Francisco, Cal., April 14, 1913.

Although it is nearly two years before the opening of the Panama-Pacific International Exposition, there is already manifested considerable interest in the music department. Indeed, the board of directors of the Exposition thought music of sufficient importance to elect thus early a chairman of the music committee and a business manager of the music department. The interest in music at this international occasion on the part of prominent local musicians may be gathered from the fact that the Musicians' Club of San Francisco has invited the chairman of the music committee as guest of honor at its monthly dinner some time in April, and no doubt the members are trying to "feel the pulse" of the chairman regarding his plans concerning musical affairs. Knowing that the readers of *THE MUSICAL COURIER* are also interested in the musical end of the great Exposition, I called on J. B. Levison the other day and endeavored to secure from him some expressions concerning his ideas in connection with his duties. In the selection of Mr. Levison to the position of chairman of the music committee, President Moore and the board of directors have made a very wise choice indeed. They have found in that gentleman a musician and business man combined. He has not only proved his efficiency and judgment as a musician in the Philharmonic Orchestra and also as a director of the San Francisco Musical Association, but he is one of San Francisco's leading business men, being a member of the Firemen's Fund Insurance Company. The chairman of the music committee in the Panama-Pacific International Exposition is equivalent to the director of music in other expositions, the former title being considered more expedient for various reasons.

George W. Stewart, of Boston, will be known as the business manager or the general manager of the music department. He will be under the authority of the chairman of the music committee and the committee itself, should it be necessary to appoint one. As such general manager, Mr. Stewart will have among his duties the engaging of bands, orchestras, artists, and, in fact, everything deemed necessary for the adequate formulation of a musical section of the Exposition. He has been selected because of his excellent record at the St. Louis Exposition, and, in fact, he was highly recommended by leading officials of that enterprise. It would be difficult to imagine a gentleman better adapted for the position of chairman of the music committee than Mr. Levison is. He is a musician of choice. He is an acute business man. He is a connoisseur of musical performances. He is a critic of



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experience and qualifications. He has traveled a great deal. He has seen and heard the best in music in the greater part of the musical world. He is a San Franciscan who is fond of all deserving musicians who live in the Far West. As a member of the Philharmonic Orchestra he has gained valuable experience as to the adequacy of symphony concerts. He is above all honest, straightforward and sincere. While he is at the head of the music department nothing savoring of the purely commercial will be permitted. Nothing mediocre will be countenanced. Everything worthy and meritorious will be recognized. The only people who will be justified to fear Mr. Levison will be those who desire to use the music department for the exploitation of personal advancement and those who would like to suppress others in order to put themselves forward.

The official band at the Exposition will probably consist of local musicians, and preferably under the direction of a local man. There may be organized a symphony orchestra consisting of local musicians, and Festival Hall may become a common meeting ground for the exploitation of local endeavors. There will no doubt be a number of outside musical events of importance, such as big choral festivals of an international or national character, including probably the engagement of great artist-soloists. So far, Mr. Levison has not made up his mind regarding definite plans for the music department. He expects to visit Europe this summer, and on his return he will arrange a meeting with George W. Stewart, at which meeting the situation will be discussed. There is ample time to think matters over, and Mr. Levison is too conscientious to do anything in a hurry. It is safe to assume that when he will present any plans to President Moore and the board of directors, such plans will be sufficiently perfected to merit serious consideration.

Our musical colony expects a great deal from the music department of the Exposition in the matter of encouragement of music as an educational factor. Indeed, it is the general consensus of opinion that music at the Panama-Pacific Exposition will or should be more representative than it has been at any other event of that kind. The educational value of music is hoped to become the fundamental principle of the music department. California musicians look forward to the employment of Festival Hall as a central axis around which the musical life of the Fair ought to revolve. If the board of directors should find itself unable to supervise music in all its phases, and if the chairman of the music committee should find himself at a loss to look into the local aspects of music in all its variations, then it is hoped that Festival Hall may be put at the disposal of our musical elements, all of whom are eager to demonstrate the musical progress and expansion in the various Pacific Coast States. If, however, the board of directors and the chairman of the music committee will find a way to supervise music in so far as it touches our local interests, so much the better.

The Mansfeldt Club gave one of its excellent recitals at Century Club Hall on Wednesday evening, April 2. The hall was crowded with an enthusiastic audience that seemed to enjoy every number on the program. The participants were Sarah Unnah, Venita Hamilton, Alyce Dupas, Stella Howell and Bessie Fuller. These young ladies gave fine evidence of having been trained adequately and of possessing technical and musicianly faculties of the most approved kind. The program included compositions by Beethoven, Schumann, Moszkowski, Liszt, Brahms, Saint-Saëns, Sjöegren and Strauss-Schuett.

The pupils of Armand Cailleau gave a delightful vocal recital in the Colonial Ballroom of the St. Francis Hotel on Thursday evening, April 3. The young ladies, who combined to make this affair an unqualified success, exhibited excellent vocal material and unusual intelligence in interpretation. They were heartily applauded by an exceptionally large audience that filled the hall to the very doors. Those who participated in the event were: Violet Sharp, Violet Cook, Anita Stern, Enid Gregg, Jessie Alexander, Lurline Matson, Ethel Gregg, Elise Osborn, Vincent Whitney, Beatrice Sapiro and Constance Alexander. The program included an array of concert and operatic numbers of standard character.

An excellent program was presented by the vocal students of Jessie Dean Moore, of Berkeley, at her San Francisco studio last Thursday afternoon, April 10. The able exponents of song were Ora Heckell, dramatic soprano; Ruby Moore, contralto; C. L. Cluster, tenor, and Herman Hiller, baritone. Mrs. William M. Aydelotte was the accompanist. The program was a varied and extensive one and elicited the hearty approval of the large audience in attendance.

Frederic Shipman, the enterprising impresario, of Chicago, was a visitor at the San Francisco office of *THE MUSICAL COURIER* last week. He spent two or three days

in San Francisco prior to his departure for Australia, where he is bound in the interests of David Bispham, Lillian Nordica, Mischa Elman and Schumann-Heink. Mr. Bispham is booked to open an Australian tour toward the end of May, Madame Nordica on August 1, Mr. Elman in June, 1914, and Madame Schumann-Heink in June, 1915. All these artists will make their first Australian appearance under Mr. Shipman's auspices. This is unquestionably one of the most important announcements made recently in connection with the concert field of this country.

Loudon Charlton, the well known New York impresario, was in San Francisco with the Clara Butt company. He was delighted with the impression made by Madame Butt on San Francisco audiences, and the success of the great English cantatrice was so encouraging that arrangements already have been made to have her appear here immediately after her return from her Australian concert tour, namely, in January, 1914.

The forty-first concert of the Cecilia Choral Club took place in the German House Auditorium on Tuesday evening, April 8. In addition to the chorus of one hundred voices, the following soloists took part: Zilpha Ruggles Jenkins, soprano; Lowell Moore Redfield, baritone, and Herbert Riley, cello. This was one of the most successful concerts ever given by that splendid organization, and Percy A. R. Dow, the director, is deserving of great praise for his fine training and the excellent results he obtained. The principal number on the program was Coleridge-Taylor's cantata, "The Death of Minnehaha." Mrs. Robert M. Hughes was the accompanist.

Mr. and Mrs. Mackenzie Gordon are the happy parents of a healthy son, and the new father is kept constantly busy answering questions concerning the artistic future of the new addition to his family. Mr. and Mrs. Gordon possess a host of friends in this city, who are eager to congratulate them on this glad occasion. Mr. Gordon is a tenor of international reputation, and he enjoys one of the most enviable positions on the Pacific Coast as teacher and concert soloist.

Roxana Weihe, a pupil of Mrs. Oscar Mansfeldt, gave a concert at the Oakland Hotel recently, at which she scored a brilliant success. She exhibited both technical and emotional advantages.

Katherine Golcher, a very successful vocal student of Marie Withrow, appeared in a recital in Fresno, Cal., recently and created an excellent impression.

Herman Martonne, the well known violinist, who recently located in San Francisco, and who is now concert-master of the People's Philharmonic Orchestra, of which Herman Perlet is director, has been unusually active during the last few weeks. On Saturday, March 15, he gave a sonata recital in this city, during which he rendered a program containing movements from famous sonatas. It was one of the most enjoyable events heard here during this season.

The opening of the annual spring exhibition of the San Francisco Art Association took place on Thursday evening, April 3, at the San Francisco Institute of Art, the occasion being a reception to John E. D. Trask. There was a delightful promenade concert by an orchestra under the able direction of Sir Henry Heyman.

The Pacific Musical Society gave a very enjoyable program on Wednesday morning, March 26, which was presented by Jeanne Jenks, Anna Newman, violin and piano; Mrs. Richard Rees, soprano, and Clara Lowenberg, piano. The program on Wednesday morning, April 23, will be presented by Mrs. J. Wertheimer, piano; Dorothy May, soprano; Eveleth Brooks, Otto Rauhut, piano and violin, and Mrs. Byron McDonald, contralto.

Mr. and Mrs. L. E. Behymer, of Los Angeles, were visitors at *THE MUSICAL COURIER* San Francisco office last week. Mr. Behymer just concluded a successful grand opera season at the Auditorium in Los Angeles with the Chicago Grand Opera Company, and he was quite elated over the fine manner in which the Los Angeles public backed him up in this ambitious enterprise.

A very interesting series of Sunday evening musical services have been arranged during the months of February, March and April at Plymouth Church, Oakland, under the direction of Alexander Stewart. These programs are exceedingly interesting, the last one being devoted to the works of California composers.

The Witzel Trio gave an enjoyable program of chamber music at Kohler & Chase Hall last Thursday evening. The members of this organization are Milton G. Witzel,



violin; Richard A. P. Callies, cello, and Mrs. Milton G. Witzel, piano.

John C. Manning, director of the Manning Conservatory of Music, gave a sonata evening last Friday, which was thoroughly enjoyed by a select audience. Jeanne Jenks was the violinist, and Mr. Manning presided at the piano. The program included three sonatas by Beethoven, Handel and Grieg, and they were very intelligently interpreted.

W. H. Leahy left for the East several days ago in the interests of the Tivoli Opera House. It is said that he will close the final contracts with the leading artists for the comic opera season and the theater will open some time in May with "When Johnny Comes Marching Home." Adolf Rosenbecker will begin rehearsals next week.

Henry K. Hadley, conductor of the San Francisco Symphony Orchestra, left last week for the East, and from there he expects to go to Europe, where he has been engaged to lead a number of concerts including his own compositions. These concerts will take place in England and Germany. He will return in September to begin rehearsals for the next symphony season in San Francisco.

Great interest is being manifested in the forthcoming California May Festival, which will take place at the Greek Theater on May 2 and 3, under the auspices of the Berkeley Oratorio Society and under the direction of Paul Steindorff. The main feature of the event will be the presentation of Pierne's "The Children's Crusade," with the assistance of a children's chorus of 200 public school children. Several distinguished soloists will participate.

ALFRED METZGER.

#### MUSIC IN MEMPHIS.

Memphis, Tenn., April 25, 1913.

With a brilliant final concert of the Symphony Orchestra, under the leadership of Prof. William Saxby, and a children's festival composed of thousand of voices of public school choral classes, the musical season of Memphis is practically closed. There will be many class recitals, choir recitals and a few private musicales, but the Beethoven Club and Memphis Symphony Orchestra, the two largest musical organizations in the State, have finished a wonderfully successful season, both financially and artistically.

The annual music festival of the choral classes of the Memphis city schools, given under the auspices of the Memphis Symphony Orchestra Association, with Angelo, Joseph and John Cortese assisting artists, closed the season with the most brilliant concert at the Auditorium Thursday afternoon, April 25. The music in public schools is under the direction of Mariem Leary and with the hearty co-operation of parents and pupils and a corps of competent assistants wonderful results have been accomplished during the past season. Augusta Semmes, manager of the Memphis Symphony Orchestra, has kept up with the children's work and planned each year to give a children's festival at the close of the symphony season. Forty musicians of the orchestra assisted in the festival and showed good musicianship, having been thoroughly trained during the season by Prof. Arthur Wallerstein, who, having recently resigned his position as director, was succeeded temporarily by Professor Saxby. The artists of the afternoon, the Cortese brothers, are each accomplished musicians. "Our Angelo," the harpist of the trio, accompanied John Cortese, flutist, and Joe Cortese, violinist, in excellent numbers, responding repeatedly to encores. Jessie Powell Draper, of Raines, Tenn., a young pianist from the department of music of the Tennessee Normal School, under direction of Professor Wallerstein, also appeared during the afternoon and displayed marked ability.

Mrs. E. T. Tobey has gone to Chicago to attend the biennial convention of the National Federation of Musical Clubs. Mrs. Tobey is a member of the American Music Committee. Mrs. W. J. Gilfillan, of Memphis, is also attending the meeting, being corresponding secretary for the national organization.

Next week the Great Majestic Theater will present a special music program with artistic solo work to accompany the presentation of "The Birth and Life of Christ to the Cross." The new pipe organ will be presided over by a competent organist engaged by the Majestic people, who are doing everything possible in their line to uplift the musical taste in Memphis. NOLA NANCE OLIVER.

#### Sachs-Hirsch to Study with Godowsky.

Herbert Sachs-Hirsch, the young American pianist, sailed for Europe April 24 on the steamship Cincinnati. He is going direct to Vienna, and will remain there for two years to study with Leopold Godowsky. Upon Mr. Sachs-Hirsch's return from abroad he will make a tour in the United States under the management of R. E. Johnston during the season of 1915-16.

#### Alice Zeppilli to Marry.

Alice Zeppilli, of the Chicago-Philadelphia Grand Opera Company, has announced her engagement to Joseph Albergheni, cellist in the orchestra of the same organization. The wedding is to occur in early May. Mr. Albergheni formerly played in the Metropolitan Opera Orchestra. Miss Zeppilli will be married in New York, and she and her husband will sail immediately for Europe, where they will spend their honeymoon.

Madame Zeppilli (who has also been a member of the



Photos by Matzene, Chicago.

ALICE ZEPPILLI.

JOSEPH ALBERGHENI.

Metropolitan Opera Company, singing the role of Ophelia in "Hamlet" on November 9, when Titta Ruffo, the distinguished baritone, made his New York debut) will return to the Chicago-Philadelphia Opera Company for next season.

#### Galston's Appreciation of Hanson.

When Gottfried Galston, the Munich pianist, left the American shores early in March, at the close of a successful first season in this country, he presented a photograph to his manager, M. H. Hanson, which is herewith



GOTTFRIED GALSTON.

reproduced. The picture was artistically framed by Tiffany, of New York, and bears a rather unusual inscription, which reads, literally translated, as follows:

To my dear battle-axe-armed path finder through the American virgin forest. Most thankfully,  
GOTTFRIED GALSTON.

#### GRAND OPERA IN OREGON.

445 Sherlock Building,  
Portland, Ore., April 5, 1913.

Operatic Portland turned out in force to hear the Chicago Grand Opera Company, and hundreds of visitors came from distant points in Oregon and Washington to enjoy the big treat. Portland guaranteed \$34,000 for the four performances. This money was easily raised by Lois Steers and Wynn Coman, the efficient local managers. Seats on the lower floor sold for \$7, and many paid that sum for chairs in the balcony. The season was a real success. Andreas Dippel, the general manager, told the newspaper men that he is satisfied with Portland, which he says is a metropolitan city and must be placed on the grand opera map. He has promised to include Portland in another Pacific Coast tour next year. The program for Monday, March 31, the opening night, follows:

#### "THE JEWELS OF THE MADONNA."

Gennaro ..... Aristodemo Giorgini  
Carmela ..... Louise Berat

Maliella	.....	Carolina White
Rafaele	.....	Giovanni Polese
Biaso	.....	Francesco Daddi
Ciccillo	.....	Emilio Venturini
Stella	.....	Mabel Rieglman
Concetta	.....	Helen Warrum
Serena	.....	Adele Legard
Grazia	.....	Rosina Galli
Totonno	.....	Edmond Warnery
Rocco	.....	Nicolo Fossetta
A Macaroni Vendor	.....	Michele Zwiabach
A Toy Balloon Vendor	.....	Giuseppe Minerva
A Water Vendor	.....	Grace Cunningham
A Water Vendor	.....	Robert Ardoni
A Flower Vendor	.....	Minnie Egner
Vendor of Ice Cream	.....	Palmyro Aleotti
A Vendor of Fruits	.....	Giovanni Lugano
First Monk	.....	Frank Freisch
Second Monk	.....	Philip Aronson
The Town Crier	.....	Jean de Keyser
A Young Lady	.....	Minnie Egner
First Young Man	.....	Nicolo Fossetta
Second Young Man	.....	Rocco Franzini
Third Young Man	.....	Desire Defrere
First Anne	.....	Minnie Egner
Second Anne	.....	Lavigna Puglisi
Third Anne	.....	Cornelia Chapman
The Blind Man	.....	Vittorio Trevisan
A Peasant Woman	.....	Adele Legard
First Girl	.....	Helen Warrum
Second Girl	.....	Mina Chumland
First Cammorrist	.....	Giovanni Lugano
Second Cammorrist	.....	Desire Defrere
First Morra Player	.....	Santo Mandelli
Second Morra Player	.....	Desire Defrere
The Father	.....	Vittorio Trevisan
A Young Nurse	.....	Adele Legard
A Vendor	.....	Rocco Franzini

Musical director, Cleofonte Campanini.

This opera pleased the large audience. Carolina White, soprano, won new laurels as Maliella. All gave unalloyed satisfaction, including the distinguished conductor, Cleofonte Campanini.

In the second offering, "Thais," Mary Garden received an ovation, and the rest of the cast gave much pleasure. Campanini directed. The cast follows:

Athanel	.....	Hector Dufranne
Nicias	.....	Charles Dalmores
Palemon	.....	Constantin Nicolay
A Servant	.....	Nicolo Fossetta
Thais	.....	Mary Garden
Crabbe	.....	Marie Cavan
Myrtale	.....	Minnie Egner
Albine	.....	Louise Berat

Two delightful operas were presented at the matinee on April 2. They were:

#### SECOND ACT FROM "TALES OF HOFFMANN."

Giulietta	.....	Helen Stanley
Niclaus	.....	Ruby Heyl
Hoffmann	.....	Edmond Warnery
Dapertutto	.....	Armand Crabbe
Schlenil	.....	Desire Defrere
Pitichinaccio	.....	Emilio Venturini

Musical director, Marcel Charlier.

#### FOLLOWED BY "HANSEL AND GRETEL."

Hansel	.....	Marie Cavan
Gretel	.....	Mabel Rieglman
The Witch	.....	Francesca Daddi
The Mother	.....	Louise Berat
The Father	.....	Armand Crabbe
Dewman	.....	Helen Warrum
Sandman	.....	Helen Warrum

Musical director, Marcel Charlier.

The baton was in the able hands of Marcel Charlier. A grand ballet followed, which was directed by Giacomo Spadoni.

A vast audience saw "Lucia," the final performance, on April 2, and, of course, Luisa Tetrazzini, the star of the evening, won a triumph. The famous sextet was repeated. Recently, THE MUSICAL COURIER devoted much space to the doings of this troupe on the Pacific Coast, therefore, little remains to be said in this column.

The cast for the final offering is appended:

Lucia	.....	Luisa Tetrazzini
Alisa	.....	Minnie Egner
Edgardo	.....	Giuseppe Gaudenzi
Lord Enrico Ashton	.....	Giovanni Polese
Raimondo	.....	Henri Scott
Arturo	.....	Emilio Venturini
Normanno	.....	Palmyro Aleotti

Musical director, Cleofonte Campanini.

This excellent company left for Seattle on April 3. Four performances will be given in that city.

Last Sunday afternoon the Portland Symphony Orchestra gave its sixth and final concert of the season before a large and enthusiastic audience. The organization of fifty-seven men, under the direction of George E. Jeffery, played Beethoven's second symphony, Grieg's "Peer Gynt," suite No. 1, and works by Mendelssohn, Filippucci and Cole-ridge-Taylor. Three encores were demanded and granted. The concert was, in the opinion of the writer, a complete success in every respect. Never has the orchestra played better. No soloist appeared.

Coming: Julia Culp, April 19. JOHN R. OATMAN.

#### Marguerite Lemon Returns to Paris.

Marguerite Lemon, the American soprano, who has been singing in this country of late, returned to Paris last Friday on the steamship New York.



# MUNICH

Ungerstr. 42/4.  
Munich, April 10, 1913.

If I remember aright, last Wednesday's appearance of the brilliant young American pianist, Eleanor Spencer, was her first one in this city, though she has long before this been heard in most of the other large cities of the Continent. She had chosen for her first offering here the Beethoven C minor concerto, playing at one of the concerts of the Konzertverein Orchestra under Paul Prill's direction. I was very sorry that absence in Paris to attend the memorial services of Marc A. Blumenberg prevented me from hearing her personally, but my representative reports that her playing is characterized by all the excellent points which have so often been mentioned by my fellow correspondents—a brilliant technic, up to all modern requirements, thorough musical grasp of the composition played, and a careful, sure and finished execution of it. The audience was very much pleased with Miss Spencer's work and repeatedly called her back by their enthusiastic applause to bow her acknowledgments.

Hermann Klum ended his concert season in Munich for this winter on April 2 with a recital entitled "Dances of Ancient and Modern Times," giving the following program: Bach-Saint-Saëns, gavotte; Gluck-Brahms, gavotte; Beethoven-Bülow, six minuets; Chopin, waltz, A minor, op. 34, No. 2; tarantella, op. 43; mazurka, F minor, op. 7, No. 3; polonaise, A flat major, op. 53; Paderewski, minuet; d'Albert, gavotte, from op. 1; Raff, "La Polka glissante"; Rubinstein, valse caprice. The six minuets of Beethoven, arranged by Von Bülow, are seldom heard in concert nowadays, but are very interesting things, though perhaps the six together are not heard to such good advantage as when done separately. The last group, beginning with the Paderewski minuet, which is so old now that it sounds new again, is not exactly "classical," but jolly good music to hear. D'Albert's gavotte out of his first numbered work is splendidly made. Klum was in good form and did the program well throughout, very cleverly covering up a slip of memory of which he was the victim in one of the numbers, which would have proved the downfall of a player with less presence of mind. There was a large audience present, which was very liberal with applause, and which was evidently glad to have the relief of a program of light, pleasant music after the strictly classical diet to which we have been confined the whole winter. Raff's trashy but effective "Polka glissante" was enthusiastically redemanded and the pianist was also compelled to add an extra number at the close. Now that the concert season is over, Klum will devote himself exclusively to his large class of pupils. As last year, his studio here will be open this summer until well into August, and, as in previous years, there will undoubtedly be a number of American teachers and pianists traveling on this side who will take advantage of this fact to go to this excellent teacher for special work in technic or preparation of a new repertory.

It is something of a rarity to hear a real tenor voice in Munich, so when Leo Slezak comes here occasionally he is sure of a very large audience. His recital last week proved no exception. The big hall of the Odeon was filled to the last sitting and standing place—absolutely sold out. His program was made with one eye to art and one to the public, just the kind of program which a big opera tenor has a right to make when he appears on the concert platform. It included songs by Schumann, Schubert, Hugo Wolf, Liszt (the seldom heard "O komm im Traum") and R. Strauss, and three arias, that of Tamino out of the first act of the "Magic Flute," that of Vasco de Gama from "L'Africaine," and Assad's "Erzählung" from Goldmark's "Queen of Sheba." Slezak is the fortunate possessor of a real tenor voice which, for quality and size, must be ranked with the very best which exist today in the whole world. It is of that rare, absolutely pure tenor quality which is very seldom to be met with and this quality is preserved throughout, in the lower and middle registers as well as in the brilliant, metallic upper range. The captious critic may find fault with one or two points in his vocal method, but his diction and interpretation are so fine that one forgives all in pure enjoyment of the effect as a whole. Strange to say, (for an operatic tenor) the climax of the evening was his wonderful singing of the finely chosen group of Strauss songs, "Heimliche Aufforderung," "Freundliche Vision" and "Cécilie." His handling of the wonderful line at the close of the first named song ("O komm, du wunderbare ersehnte Nacht!"), the exquisite falsetto in "Freundliche Vision," and the brilliance of the high tones in the climax of "Cécilie" were moments which linger in the memory long after most other details of a musical season are forgotten. The program throughout was capitally done, and the evening was one continuous round of applause from the enthusiastic audience, which demanded encores after the Strauss group and no less than four extra numbers at the end. Oskar

Dachs of Vienna proved a good accompanist, and played two solo numbers with excellent technic, but rather dry interpretation. Slezak paid a flying visit to his summer place in the Bavarian mountains the day after his recital and then left for Breslau, where he will be busy all this week, appearing as guest at the City Opera there. His numerous concert and theater engagements will keep him busy this year until well into the beginning of June.

For the benefit of the music student I give below a list of the compositions which Ossip Gabrilowitsch played in



SLEZAK'S VILLA IN TEGERNSEE.

Munich and Berlin this last winter, six concerts in each city. The series was entitled "The Development of the Piano Concerto from Bach to the Present," but this title is hardly accurate, as, after coming to Beethoven's "Emperor" concerto (played at the second concert), one can hardly speak of a further actual "development." But as a compact list of the best and most effective literature for piano with orchestra accompaniment it is of value:

#### FIRST CONCERT.

Concerto in G minor (No. 15).....J. S. Bach  
Concerto in D minor (Kochel 466).....Mozart  
Concerto in C minor, op. 37.....Beethoven

#### SECOND CONCERT.

Concerto in G major, op. 58.....Beethoven  
Concerto in E flat major, op. 73 (Emperor).....Beethoven  
Fantasy with orchestra and chorus, op. 80.....Beethoven

#### THIRD CONCERT.

Concert piece in F minor, op. 79.....Von Weber  
Concerto in E minor, op. 11.....Chopin



SLEZAK AND HIS FAMILY (INCLUDING THE DOG).

Capriccio brillante, B minor, op. 33, No. 1.....Mendelssohn  
Concerto in A minor, op. 54.....Schumann

#### FOURTH CONCERT.

Concerto in E flat major.....Liszt  
Concerto in D minor, op. 70.....Rubinstein  
Concerto in B flat minor, op. 23.....Tchaikowsky

#### FIFTH CONCERT.

Concerto in D minor, op. 15.....Brahms  
Concerto in B flat major, op. 83.....Brahms

#### SIXTH CONCERT.

Symphonic variations.....César Franck  
Concerto in C minor, op. 44.....Saint-Saëns  
Burlesque in D minor.....R. Strauss  
Concerto in C minor, op. 18.....S. Rachmaninoff

A prodigious feat of memory alone to prepare all these. In a later number I will give the programs of the orchestral numbers performed under his direction in four concerts each in Munich and Augsburg, which are also excellent examples of good program making.

The famous Mozart ensemble of the Royal Opera here, whose summer festival performances are known throughout the musical world, recently journeyed en masse to Budapest, appearing as guests there in "Don Giovanni"

and "The Marriage of Figaro," under the direction of the Munich Generalmusikdirektor Bruno Walter, at the Budapest Volksoper. Needless to say the artists met with tremendous success. Among those who shared in the triumphs were the American soprano, Maude Fay, who was the recipient of great praise from press and public alike for the splendid performances of her two well known roles, the Countess in Figaro and Donna Anna in "Don Giovanni."

Gottfried Galston has returned to his home in Pasing, near this city, tired but happy after his long and successful tour in America. His "Studienbuch," which was reviewed at length in this paper last fall, will soon appear in a new German edition.

Professor Hegar, for many years past the well known cellist in the excellent Reuber Quartet of Frankfurt, has accepted a call as professor for his instrument at the Royal Academy of Music here. On account of this the local papers have tried to stir up a row because of the alleged neglect of a certain local cellist who was also a candidate for the position. I must confess I know absolutely nothing about the merits either of Professor Hegar or the other candidate, as I have heard neither of them play, nor do I know as to their teaching ability, but I venture to express the hope that whoever comes will be above the level of complacent mediocrity which is too generally characteristic of everything connected with the Royal Academy at the present time. The Stern Conservatory of Berlin wished to establish a branch here last year, but was refused permission by the authorities on the ground that there was "no demand" for another conservatory here. And to whom did the authorities go for an opinion as to whether there was demand enough for another conservatory here—why, to the managers of the Royal Academy here, who might very naturally be supposed to give an absolutely unprejudiced opinion in face of the competition which a modern, up to date academy like the Stern Conservatory would give them. It is to laugh!

H. O. Osgood.

#### Maximilian Pilzer, Violinist.

Maximilian Pilzer, the well known violinist, has shown those qualifications essential to a successful career. He possesses a deep love for his art and a decided talent for composition as well as for the violin. He has a thorough comprehension of the elements that constitute high art. He has been compelled to carve his own way, and that he has surmounted the difficulties that would have discouraged many another speaks well for his faith in himself and in his ultimate success. Mr. Pilzer, in the few years he has been before the American public, has won distinction as a virtuoso of the first rank, both in recital and as soloist with orchestras, in which his playing has received high commendation. A few of his recent press notices are herewith reproduced: "At Carnegie Hall, Maximilian Pilzer gave a violin recital, and added much pleasure to the good sized audience by displaying a tone that was large and warm. His spirit was always praiseworthy, and he showed himself a young artist whose powers will without doubt deepen with age."—New York Tribune, February 26.

"Mr. Pilzer brings a good tone from his instrument; his technic is facile and his style is excellent. He is in fact, a player whose performances give much pleasure."—New York Times, February 26, 1913.

"Mr. Pilzer's tone is of fine quality and he plays with a great amount of finish and refinement. He has a facile technic, adequate for all demands that can be made upon it, and his musicianship was shown not only in his interpretations, but also in two of his own compositions, which met success."—New York Mail, February 27, 1913.

"Mr. Pilzer is known as a musician who has a good technic and a broad, firm tone. Among his good qualities are his dignity and his repose. He was enthusiastically received and loudly applauded."—New York Press, February 26, 1913.

"Mr. Pilzer is an ambitious and able musician, with marked individuality in his phrasing and expression."—New York American, February 26, 1913.

"A more enthusiastic welcome was probably never given a musical artist on a Freehold stage than that accorded Maximilian Pilzer. His program embraced a rarely beautiful variety and arrangement of musical numbers. The wonderful music of the B minor concerto, by Saint-Saëns, was made to sing and vibrate from the superb instrument with fine taste, skill and deep feeling, and Mr. Pilzer was obliged to bow many times his acknowledgments for the prolonged applause."—Freehold (N. J.) Monmouth Democrat, April 3, 1913.

"The violin playing of Maximilian Pilzer was the best ever heard here. Artistically the recital was the greatest success that has taken place since the days when Emma Abbott appeared here, away back in 1869. There can be no question but what the young man is fully as big as Elman or Zimbalist, and in a year or two his name will be just as great."—Vineland (N. J.) Daily Republican, April 10, 1913.



## LOS ANGELES

2920 Van Buren Place,  
Los Angeles, Cal., April 11, 1913.

Last Sunday's popular concert presented as soloists W. F. Skeele, organist, and Emma Porter Makinson, soprano. Mr. Skeele is the dean of the College of Music of the University of Southern California and a member of the Organists' Guild of America. He played Horatio Parker's concerto for organ and orchestra, op. 55, which he gave with scholarly classicism, the last movement displaying considerable virtuosity. The middle movement, however, was the most enjoyable; it reminds one not a little of the "Meditation" from "Thaïs," and the exquisite solo for the violin was beautifully played by Concertmaster Bierlich. As an encore Mr. Skeele played "The Chase," in which he displayed his splendid organ equipment. Mrs. Makinson sang the Bach-Gounod "Ave Maria" and as a second number a new composition called "O Golden Sun," by one of the gifted women composers of this city, Grace Adele Freeby. It is a beautiful number and the orchestration, by A. D. Hunter, is an achievement. Mrs. Makinson is to be thanked for giving us the opportunity of hearing this real acquisition, and she sang it with great feeling and abandon, bringing out Miss Freeby to share the honors. So great was the applause that she was obliged to repeat it as an encore. Mr. Porter, director of the Catalina Band, has asked the privilege of giving this composition as a band number with cornet solo. It would make a splendid instrumental number, for the orchestral effects are fine, even without the voice. The other orchestral numbers were the "Tancredi" overture of Rossini; the suite, "From My Youth," of Mortimer Wilson, and, as a closing number, a repetition of Signor Jannotta's overture to "Alidor," given a few weeks ago.

Oлга Steeb, the Los Angeles girl who brought her native city into such honorable prominence in Europe by her remarkable piano playing, returned after an absence of three years and appeared in recital at the Auditorium Thursday evening, April 10, before a large and representative audience of friends and music lovers. Of petite figure, with a manner as sweet and unaffected as a child's, and in a simple white gown as free of frills as her manner, she looked all that she is, a modest, earnest young girl (she is but a little past twenty), but before the program was far under way she proved all that has been claimed for her, namely, that she is one of the great women pianists of the day with a promise of a brilliant future. This is particularly worthy of comment because of the fact that her entire musical education was secured in Los Angeles. She is a pupil of Philo Becker, who has been the inspiration as well as instructor of a long list of talented pupils. When Miss Steeb went to Europe she went as a concert pianist and appeared as such with success. Her press notices from the critical musical reviewers of Germany, as well as noted musical authorities in all lines, were enough to create world-wide comment at the time. She accomplished the stupendous task of playing nine concertos with orchestra in three concerts and within a period of two weeks, something perhaps never done by one of her sex before. The fact that she has a memory capable of retaining eleven hundred compositions, which is her record, would not count for as much as it would seem, did it also imply an automaton like performance, but such is not the case. While her grasp of the classics is satisfying and mature for her years, it is in the poetic compositions that she is at her best. While one could not but admire the tremendous technic as well as the understanding displayed in the Bach-Busoni chaconne and the Beethoven numbers, it was the last group that gave the greatest pleasure. In this it was easier to forget the instrument and hear only the music, realizing at the same time the poetic temperament of the artist. Nothing she played gave greater pleasure than the exquisite "Meeresleuchten" by her husband, C. H. Keefer. This name was used as a title because it was the play of the phosphorescent lights in the wake of the ship as they dashed and receded that furnished the subject to the composer. It is as evanescent and fascinating as the fairy lights themselves, with the wash of the waves, as they come and go plainly marked. It is a tremendously difficult composition, but one was not conscious of that in the exquisite manner in which the performance was given. The two Liszt numbers served to give scope to the tone color with which Miss Steeb is richly endowed and to the poetry and brilliancy of her undoubted genius.

Mr. and Mrs. Rudolph Friml left last month for New York after a visit of two months with relatives and friends. Mr. Friml is writing another opera for Arthur Hammerstein, his "Fire Fly" having proved one of the successes of the year.

Achille Alberti, the well known singer and opera coach, left on March 31 for New York, from which place he will sail June 1 for a summer visit in Italy, returning to

Los Angeles in September, when he will resume his classes in voice and repertory.

During his visit at Los Angeles Josef Lhevinne has been the guest of Mr. and Mrs. L. J. Selby, whose daughter has been a pupil of the great pianist for the past two years and is continuing her studies with his wife during his absence in this country. Mrs. Selby is the president of the Dominant Club and is in charge of the Friday Morning Club's music. She is one of the delegates to the Chicago biennial, where her beautiful contralto voice will be heard on some of the programs.

JANE CATHERWOOD.

### MUSIC IN COLUMBUS.

Columbus, Ohio, April 4, 1913.

The only important musical event coming after the Alice Nielsen and Yolanda Mero song and piano recital, Tuesday evening, April 8, is the one evening of grand opera, which enterprising Columbus citizens have made possible. The Chicago Grand Opera Company will present "Lucia," with Tetrassini in the title role, on April 30, and the beautiful new Hartman Theater will have the honor of having the first great opera, with as fine a group of stars as Columbus has ever had. Opera has been given before in Columbus, to be sure. Italian opera was given long years ago by one or more of the companies which made tours through this part of the country every now and then, and Savage has presented first class English

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opera here with good singers, adequate scenery and a good orchestra; but such an event as is promised us by Manager Dippel on April 30 has not been offered here before.

The ninth music festival will take place May 19 and 20 in Memorial Hall. The Oratorio Society, with W. E. Knox director, Jessie Crane organist, and a chorus of 250 voices, will present "Elijah" the first evening. The soloists on this occasion will be Margaret Berry Miller, soprano, who made such a fine impression here last December, when she appeared in a Music Club artist concert with Gaston Dethier, organist, and Melville Clark, harpist; Alma Beck, contralto, also favorably known to Columbus by reason of an appearance last winter with the Cincinnati Symphony Orchestra; John A. Hoffmann, tenor, who is new to Columbus, and Gwilym Miles, bass, who is a great favorite here. Choruses and selections by the artists will make up an attractive program for the second evening. This is the first time for the past five years that the Oratorio Society has been without an orchestra, but the accompaniments will all be performed this season by Miss Crane, who is complete mistress of the great organ in Memorial Hall, and the music lovers are anxious to hear this oratorio with organ alone.

Ella Nichols, who has been solo contralto in the Broad Street Church of Christ for the past year, has accepted a similar position in the First Methodist Church. The quartet of this church is as follows: Mrs. James Taft Daniels, soprano; Ella Nichols, contralto; Carl Fahl, tenor, and W. H. Kutschbach, bass. Elizabeth Thompson Wilson, who recently became Mrs. Charles C. Aler, is the resigning contralto from the choir. Mrs. Aler has been solo contralto in this church for several years and has endeared herself to the choir and congregation as few other singers have ever done. Mrs. J. A. Shawan is organist and director.

The Nielsen-Mero concert, Tuesday evening, brought the Women's Music Club season to a close, attracting an audience of over 3,000 people. The capacity of the hall (3,600) would probably have been tested if the concert had taken place at the time of the flood. Yolanda

Mero was a delightful surprise, coming to our city for the first time, comparatively unheralded, and she completely captivated her immense audience before she had finished her first group of selections. Recalled again and again after she had played each group, she contributed an additional number, and bowed her acknowledgments many times. Madame Mero proved herself a brilliant artist and many music lovers in the audience expressed a desire to have her return in the near future. Added to her pianistic gifts Madame Mero has a charming personality which makes her all the more popular. Alice Nielsen is a prime favorite here, where she has many friends who have watched her rise from a graceful and lovely voiced light opera star to a grand opera artist of first rank. Miss Nielsen received a real ovation and many recalls, the audience remaining standing while they demanded one more song—"The Last Rose of Summer." Hazel Swann, a Columbus pianist, was Miss Nielsen's splendid accompanist.

ELLA MAY SMITH.

### Later Columbus News.

Columbus, Ohio, April 19, 1913.

The Chicago Grand Opera Company has consented to give Columbus two operas instead of the one at first promised. "Lucia," with Tetrassini in the title role, will be given Wednesday evening, April 23, and "Hansel and Gretel," sung in English, will be the matinee on that same day, with Mabel Riegleman as Gretel and Marie Cavan as Hansel. The full chorus, orchestra, ballet and all stage accessories are promised by Mr. Dippel, so that Columbus will have a taste of real opera, and it is to be hoped that this taste will be so pronounced that at least four operas will be the length of the season next year.

The Woman's Music Club sends its president, Ella May Smith, and one of the executive board, Mrs. Harry Hutton McMahon, as delegates to the biennial convention of the National Federation of Women's Music Clubs, which will be in session in the Congress Hotel, Chicago, from April 21 to 26, inclusive. Grace Hamilton Morrey, artist member of the Women's Music Club, Columbus, will be one of the four pianists to perform on the representatives' program, Thursday evening, April 24, in the Congress Hotel Gold Room.

Four new contraltos were admitted to active membership in the Women's Music Club last week. They are: Mrs. Cassius Clay Carner, of the St. Paul's Episcopal Church choir; Ethel Nichols, of the First Methodist Church choir; Olive May Carrall, formerly of the King Avenue Methodist Church, and Grace Jeannette Brooks, of the First Presbyterian Church choir.

Isabelle Bradley, soprano, and Elise Bunker, pianist, will give a recital under the auspices of the Diet Kitchen at Parsons Place on the afternoon of May 3.

Harold Osborn Smith, a New York pianist, whose home is in Columbus, is here visiting his parents for a few days. Mr. Smith is making a concert tour with Maud Powell, the violinist, as soloist and accompanist.

Frank R. Murphy, teacher of piano, who was formerly a pupil of Rudolph Gans, will present a very talented pupil in the auditorium of the Columbus Public Library, Thursday evening, April 24. The program is an extremely ambitious one for the young Russian, whose name is Isidor Mattlin.

### Granberry Piano School Recital Dates.

Piano students are frequently allowed to finish their student days with little training in playing before an audience. At the Granberry Piano School, of New York, the students are afforded experience in playing before others while they are still students, which saves much time in gaining this experience after they leave the teacher. The following are the recital dates for the remaining weeks of the season:

Wednesday afternoon, April 30, at 4 o'clock, public recital, Carnegie Chamber Music Hall.

Saturday afternoon, May 3, at 3 o'clock, public recital, Pouch Mansion, Brooklyn.

Tuesday afternoon, May 6, at 4 o'clock, public recital, Chamber Music Hall, Carnegie Hall.

Wednesday evening, May 7, at 8:15 o'clock, public recital, Carnegie Chamber Music Hall.

Tuesday evening, May 13, at 8:15 o'clock, recital by Florence Feltus, class 1911, Carnegie Chamber Music Hall.

Thursday afternoon, May 15, at 3 o'clock, public recital in Berkeley Institute, Brooklyn.

Friday evening, May 23, at 8 o'clock, private recital by Marion Barlow, class 1913, in the lecture room of the school, Carnegie Hall.

Thursday evening, June 5, at 8:30 o'clock, commencement exercises, Carnegie Chamber Music Hall and the rooms of the school.



# LONDON

30A Sackville Street, Piccadilly W.,  
London, England, April 19, 1913.

The second concert given by Cecil Fanning and his accompanist, H. B. Turpin, at Bechstein Hall, April 15, confirmed the excellent impression created by these two artists on the occasion of their London debut the previous week. A notable feature of the first concert was the construction of the program, which exhibited a splendid catholicity of taste and feeling for contrast of mood and character, and which same qualities were again demonstrated in the program of the concert of April 15. The opening number was the air "Misera vita" from "Julius Caesar" by Handel, sung in Italian, and which, in the beauty of the singer's fine legato and his sustaining of the tense dramatic mood, at once established the assuring note for the afternoon's work. Following the Handel song and forming the first number of the first group, came Schubert's "Du bist die Ruh," of which it would be difficult to imagine a more beautiful interpretation than that presented by Mr. Fanning and his accompanist. The reading voiced the very essence of repose. The singer's calm, steady, smoothly flowing legato, the phrase line free from all restraint, the lovely melody of "Du bist die Ruh," a melody so serene and calmly beautiful in itself, was presented in a manner that left nothing to be desired; the harmonious character of tone and word, mood and character found full and perfect expression. And in "Der Nussbaum" by Schumann, the second number of the group, there was again all the charm of the sustaining note, and the sense of serenity in mood, elements which permitted of an altogether delightful interpretation of this delightful song. The third and last number of the group was Loewe's ballad "Sir Oluf," a song which in its demand of quite another mood and musical point of view proved not alone the young artist's versatility, but his fine dramatic sense and artistic restraint in delivery. Following three songs by Hugo Wolf, namely, "Der heilige Joseph singt," "Der Musikant" and "Auf dem grünen Balkon," the second named song a specially lovely song, Mr. Fanning presented Margaret Meredith's song cycle, "O Thou Dear Mortal." Mrs. Meredith is one of the interesting English women composers. She has written several choral works which have been produced by the London Choral Society, and she announces a concert of her own compositions to be given early in May at Queen's Hall. The above named song cycle represents her more mature efforts in respect to writing for the individual voice. The music of Mrs. Meredith's song cycle

is quite superior to the poems, which latter can hardly be said to be worth the attention of a serious minded composer. It is very difficult to enjoy good music when it is wedded to bad poetry, poetry printed in the program book for one to read, and which, no doubt, one and more do read, before hearing the song or musical setting. No one should read such poems, for prejudice is then sure to reign and influence judgment of the ensemble of word and tone. Few, after reading them, and perhaps pondering on the whyfor, can exercise the necessary detachment for unbiased review. The four poems attempt a kind of deification of the love of one mortal for another mortal, whether of man for woman or vice versa is not made clear, and then the inevitable parting. The theme



MARGARET MEREDITH.

is an old one, and in the past a favorite one with poets and musicians, consequently there is little new to be said on the subject and also on account of its historic associations that little needs to be said superlatively well by the moderns who wish to compete with established standards. The best of the four poems is the third one of the four forming the cycle, and here, too, is found the best music of the cycle. The best in expression, having the most spontaneity; the most vocally; the best balance between voice and piano, and the best suggestion of unity of mood. It is a good song. Musically, both for voice and piano, the cycle is very difficult of execution or utterance. The cycle proves, however, that the composer has much talent that needs but further development and a more comprehensive technique in writing, when composition of much greater worth must come from her pen. Mr. Fanning and his accompanist may be said to have "done wonders" with the work and thus it was heard to the best possible advantage. The second part of the program was made up of three Russian songs, comprising Rachmaninoff's "Morning" and "Oh! Thou Billowy Harvest Field" and the aria "The Siege of Kazan" from Moussorgsky's "Boris Godunoff"; two songs by Debussy, "Romance" and "La Belle au Bois Dormant"; Carl Busch's "I Had a Dove," and Pietro Yon's "The Fool of Thul"; and as an encore number the aria "Vision Fugitive" from Massenet's "Herodiade." The "Boris Godunoff" aria, which, it is said, had not been heard in London before, is a most exacting song vocally and interpretatively, and to give it as an excerpt on the concert stage is nothing less than to accomplish an extraordinary feat, that is, to give it with histrionic and vocal grace and charm. Only a remarkably well trained singer and one of much natural histrionic ability might ever hope to make the song attractive or even intelligible. But as presented by Mr. Fanning it was,

like the Loewe ballad "Sir Oluf," a tremendously effective composition, fascinating in its musical and poetic suggestions of weirdness and tragic significance. The interpretation of both above named songs was truly magnificent; the truth and beauty of the interpreter's delineation and differentiation of the characters in the Loewe setting of the Herder poem; the semi-cynical and semi-braggadocio air assumed in the Moussorgsky song all proclaimed the superior talent of the young singer, his great imagination and sensibility to mood and manner of musical thought and exposition.

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Harold Bauer will give his only recital of the season, and the last one in England of this year, at Bechstein Hall, May 8. Mr. Bauer will play the Bach "Italian" concerto, Beethoven's op. 2, sonata in F sharp; the Schumann "Carneval," some Brahms numbers, Debussy's "Children's Corner," and "Goyeseas," Nos. 3 and 4, by Granados.

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The Royal Choral Society, under the conductorship of Sir Frederick Bridge, presented the late Coleridge-Taylor's "A Tale of Old Japan" and parts I and II of "Hiawatha" at Albert Hall, April 17. The soloists were Ada Forrest, soprano; Phyllis Lett, contralto; Ben Davies, tenor, and Frederick Ranalow, bass. Both works were sung with excellent taste and good vocal quality of tone by the society, and in "Hiawatha" some extremely good effects were obtained dynamically. The soloists acquitted themselves creditably, and it was interesting to know that Miss Lett was singing the original version of the contralto part of the "Tale of Old Japan," the composer's best choral work, and not the altered and less musically interesting part usually sung by the contralto voice. Miss Lett's beautiful voice takes on a new and even richer quality of tone in the Albert Hall, and she was in particularly good form last Thursday night. There was an unusually large audience and abundant applause.

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A unique and interesting artist is Mrs. Hazzard Peacock, who, with Madame Dezső Nemes, gave a song recital at Steinway Hall, April 17. Mrs. Peacock has a distinct individuality and her interpretations are likewise colored by a charm wholly individual. Her program contained many interesting numbers and she was eminently successful in some Brahms and Schubert songs. Possessing a keen sense of style, a diction clear and musical, she adds to these qualities a voice of great refinement in tonal quality and well sustained and resonant. She sang with great taste and charm the aria "De vieni non tardar" from Mozart's "Le Nozze di Figaro"; and in Brahms' "Mädchenlied" and "Auf dem Kirchhof" she suggested essentially the spirit and character of the songs, as she did also in some Hugo Wolf songs. Two Schubert songs, "Fischerweise" and "Die Krähe," were particularly noteworthy examples of her individualized conceptions. She made a most favorable impression in this, her first London recital.

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The Strolling Players' Amateur Orchestral Society, now in its thirty-first season, gave a concert at Queen's Hall, April 17 (it was ladies' night), under the direction of Joseph Ivimey. The society has reached a high standard of efficiency under the discipline of Mr. Ivimey, the result of which was shown in the interpretation of the numbers programed last Thursday evening, among which were Beethoven's seventh symphony, Mendelssohn's "Ruy Blas" overture, and Sir Alexander Mackenzie's "Britannia" overture. The tone of the orchestra is of a much more than ordinarily smooth quality, the timbre is excellent, and the conductor has a never wavering command of his forces. In the accompaniment to the Schumann piano concerto, the solo part of which was played with her accustomed charm and graceful sentiment by Irene Scharrer, the orchestra's work was most commendable and the accompaniment, if accompaniment it may be so called, sympathetic to a degree. George Baker sang several songs.

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Jules Wertheim gave the first in his series of three piano recitals to be held in London this season, at Bechstein Hall, April 1. Mr. Wertheim is essentially a classic pianist, par excellence an interpreter of the classic school, and in some old French compositions programed at his concert last Thursday night, namely, "La Bandoline" by Couperin and Rameau's "Le Rappel der Oiseaux" and "Gavotte and Variations," Mr. Wertheim was unquestionably at his best. Nevertheless, his fine musical feeling and his good technical command enabled him to give a very interesting reading of the Bach-Tausig transcription; some numbers by Rachmaninoff, Schumann and his own set of variations; but the most satisfactory musical thought was expressed in the more severely classical numbers of the predecessors of these latter named composers. At his second recital Mr. Wertheim will play several works of Cho-

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pin, in the interpretation of which composer he is always interesting and sympathetic.

Wolf-Ferrari's "La Vita Nuova" received its first London hearing at Queen's Hall April 9, under the auspices of the London Choral Society. As the work was fully reviewed by THE MUSICAL COURIER on the occasion of its premiere in New York, it is not necessary to refer further to it in these columns.

At this second recital, given at Aeolian Hall, April 14, Campbell McInnes gave eleven songs from Schubert's "Winterreise" and nine miscellaneous songs. As has been affirmed frequently in these columns, Mr. McInnes is one of the most accomplished among English singers. He has voice, intelligence and musical feeling, and he therefore invariably succeeds in being interesting. If he adds not quite the degree of variety to actual tone production, if he adheres too strictly to the somber, it is not a grave fault, but rather an inclination of temperament, which certain arranged programs reveal and others deftly conceal. What he lacks in variety of tone coloring he makes up for in his general artistic sense and musical intelligence. Mr. McInnes was accompanied by Hamilton Harty at the piano.

The N. Vert Concert Direction announces two trio recitals to be given in May by Harold Bauer, Pablo Casals and Jacques Thibaud.

At the concert given by the Queen's Hall Orchestra, at Queen's Hall, April 12, for the orchestra's endowment fund, the soloists were Lady Speyer, Maurice Sons, concertmaster of the orchestra; and Mark Hambourg. Sir Henry J. Wood conducted, and the program was constructed of Bach, Beethoven, and Wagner. Lady Speyer and Mr. Sons played the Bach concerto for two violins and strings, (No. 3 in D minor) and Mark Hambourg played the Beethoven concerto No. 3 in C minor. The concerto for two violins was beautifully presented by Lady Speyer and Mr. Sons. Lady Speyer produces a lovely tone, she proved she has the capacity to understand the Bach character of musical thought as expressed in this particularly attractive work, and also, she imparted just the right note of authoritative charm. Of Mr. Sons, who is among the first order of violinists of the day, he came in for no small share in the applause and general approbation. Mr. Hambourg was in excellent form and played with much grace and delicacy this early work of Beethoven. The concert was one of the most enjoyable of the season's series. Ernest Schelling will give two recitals at Queen's Hall the latter part of April. Sydney Rosenbloom, a very talented young composer and pianist, gave a concert at Aeolian Hall, April 15, when, assisted by Mr. Zacharewitsch, violinist, he gave a program, which, among other numbers, contained his own sonata (opus 10) for piano and violin; and three piano compositions, scherzo (opus 12); "Romance Triste" (opus 13); and "Etude Apassionata" opus 9. These three works as well as the sonata for piano and violin are all well written. There is a poetic charm about the piano works especially, and an individuality in the general harmonic treatment. The violin sonata gives proof of the good musical knowledge of the young composer in regard to the violin and its possibilities, and all in all, the four works presage great things undoubtedly in the future. Mr. Rosenbloom's playing of several numbers by Liszt, Chopin, Debussy, and Beethoven was distinguished by his fine musical feeling and delightful touch.

EVELYN KAESMANN.

#### Grace Hall Riheldaffer Dates.

Before the Historical Society of Pennsylvania, April 18, Grace Hall Riheldaffer, soprano, sang with success at the Hotel Schenley Pittsburgh, Pa. April 24 and 25, she sang the role of the Queen Regent in "Belshazzar" at Braddock, Pa. April 27, Mrs. Riheldaffer sang before the Y. M. C. A. of Wilmerding, Pa., and April 29 she gave a delightful program of old time songs before the New Era Club at the Hotel Schenley Pittsburgh.

This popular soprano will take part in the May Festival at Mount Pleasant, Mich. Mrs. Riheldaffer will appear in recital, May 8, and will sing the role of Leonora in "Stradella" the following day. Her Southern tour begins at Pensacola, Fla., May 26.

#### Ernest Gamble's Summer Season.

Ernest Gamble, the popular concert basso, and giver of nearly one hundred and fifty concerts during the winter season of 1912-13, has booked already some sixty engagements for the summer months.

Pilot Charles Wilson Gamble writes from Pittsburgh that for the 1913-14 season he has booked the Ernest Gamble Concert Party at Colorado Springs, Col.; Evansville, Ind.; Amherst, Mass.; Wilmington, N. C.; Wilkes-Barre, Pa.; Maysville, Ky.; Payette, Idaho; Carlsbad, N. Mex.; Plainview, Tex.; Winfield, Kan., and a number of other cities from the Atlantic to the Pacific Coast.



## FRANZ EGÉNIEFF

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## CHICAGO

Chicago, Ill., April 27, 1913.

Last Sunday afternoon, April 20, Madame Schumann-Heink was heard in her last song recital of the season before another capacity and enthusiastic house. The famous contralto was assisted by Edward Collins, pianist, and Katharine Hoffmann, as usual, supplied artistic accompaniments for the singer.

Sunday evening, April 20, at the Auditorium Theater, the Chicago Singverein Society, a mixed chorus of singers, assisted by a boys' choir of 300 voices, a full orchestra and four soloists, presented Ernst H. Seffardt's cantata "Aus Deutschland's Grosser Zeit." Harriet Martin Snow is the able business manager of that organization.

The Chicago Grand Opera Company was heard last Monday evening, April 21, in the opera bouffe "Crispino e la Comare," with Madame Tetrassini as Anneta, Trevisan as Crispino, Polese as Fabrizio, Nicolay as Mirabolano, and Ruby Heyl as the Comare. Ettore Perosio conducted.

Eugen Ysaye was heard before another big audience at Orchestra Hall last Monday evening, April 21. His selections consisted of the Grieg G minor sonata, Saint-Saëns' B minor concerto, the Bach chaconne and Vitali chaconne and E major concerto by Vieuxtemps. The soloist was beautifully accompanied by Camille Decreus, pianist.

Heniot Levy, the well known pianist, has written a violin sonata, op. 6, in C minor, which is dedicated to Godowsky, and is published by Ries & Erler, of Berlin.

Some students return from Europe less fitted to enter the professional field than they were previous to their stay on the Continent. A singer who appeared recently at the Fine Arts Theater in a song recital proved the logic of this remark. She was heard in a pretentious program in which she demonstrated that her sojourn in Europe had been far from satisfactory for her vocal art. Her voice is poorly placed, though it has gained in volume in the two years of absence; a tremolo has now made its appearance; her high notes are metallic and often she deviates from the pitch. The only progress shown by the artist is in the enunciation of the French, German and

Italian text. The probability of success for that student was bright two years ago, but if she were at her best at her coming home recital here her career as a concert artist is doubtful. This young singer is not the only one who has retrograded since going to Europe. Many have returned to us flat failures, although while on the other side they would cable about their triumphs in operas in which they never sang, but only bought a ticket to witness performances. Others left us announcing that they would enter the operatic field, and, relinquishing large classes of pupils at the time of their departure, returned without having filled the bill and with the loss of both prestige and pupils. This season the exodus probably will be as large as in previous years and we shall again hear of the triumphs of students and engagements of young singers in royal operas, all of which will be the work of press agents who are engaged in that sort of business, namely, to bluff a people who love to be bluffed.

At the Ziegfeld Theater last Tuesday evening, April 22, the Chicago Musical College presented the students of its school of opera in acts one and two of Mozart's "The Marriage of Figaro." The performance was under the supervision of Adolf Muhlmann, and Karl Reckzeh conducted the Chicago Musical College Orchestra. Several weeks ago the first act of the same opera was performed by the students, and at that time their work was pronounced most satisfactory. Since that time great progress has been made and the ensemble on this occasion was excellent. At least one student has professional possibilities, Rosemarie Blain, who, as Cherubino, was the star of the performance. Her work was so far ahead of any of the other students that a special mention must necessarily be made. He work showed her to be a good vocalist and a splendid comedienne. She has a good figure for the stage and ought to succeed in her career. The other roles were all well rendered and the Chicago Musical College, and especially Adolf Muhlmann, are to be highly congratulated for such a worthy performance, for it reflected great credit not only on the students who were heard, and on the school where they have been taught, but also on the teacher to whom the good results obtained are entirely due. The orchestra, under Mr. Reckzeh's baton, played good accompaniments. Mr. Reckzeh's beat is decisive and he read the score with consummate ability. Following the opera the Chicago Musical College Orchestra played the overture to Nicolai's "Merry Wives of Windsor," which was followed by a ballet divertissement by the corps de ballet made up of students of the Chicago Musical College, who have been trained by Marie Jung, directress of the school of ballet. The audience was very large and demonstrative, and had the Ziegfeld Theater been better ventilated the hearers would have enjoyed the performance even more than they did. This theater is on a par with the Whitney Theater because of its lack of ventilating facilities.

The Bush Temple Conservatory of Music gave an interesting children's recital last Saturday afternoon, April 26, in the conservatory hall. Edith Mandelstamm, pianist, played a group by Schumann; Laura Dunn was heard in Durand's "Pomponette"; Ida Fagen, another pianist, won success in the Beethoven "Für Elise," and Margaret Spatz in the sonata in C major by Mozart and Heller's study, op. 47, proved another capable student of the Bush Temple Conservatory. Two violinists were heard—Luella Moline, who played MacDowell's "To a Wild Rose" and Gabriel Marie's "La Cinquantaine," and Mary Thomas, who played the Rode concerto No. 7. Russell Smith, a little reader, spoke very well the lines of "So Was I." The next recital of the Bush Temple Conservatory will take place on Thursday evening, May 1.

Marx Oberndorfer, pianist, played the accompaniments at a recital given by George Hamlin, tenor and member of the Chicago Grand Opera Company, in Kansas City, last Friday afternoon, April 25.

Alice Nielsen, soprano of the Boston Opera Company, will be the soloist at the young people's matinee, Saturday afternoon, May 31, in connection with the North

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Shore music festival at Evanston. At this matinee the children's chorus of 1,500 voices will sing many part songs and a new children's cantata by George Rathbone. Mr. Stock and Mr. Lutkin will be the conductors, and the entire Chicago Symphony Orchestra will assist.

Herbert Miller, baritone, is one of the soloists to appear at the second Highland Park Course at Hotel Moraine, Highland Park, on Thursday evening, May 1.

The Mendelssohn Club was heard in its last concert of the season, last Thursday evening, April 24, at Orchestra Hall. The writer was unable to hear the first part of the program, due to the many concerts which took place on the same evening. The program was one of the best given in many seasons by the Mendelssohn choir and Mr. Wild may well be pleased with the success he achieved with his choral society this season. The last concert of the Mendelssohn Club was a huge success, and each selection was rendered with the precision of attacks, beauty of shadings and thundering climaxes which have placed this male chorus in the first rank among societies of the same kind in the land. It was a concert long to be remembered for its excellence.

An all Wagner program to commemorate the centennial anniversary of Wagner's birth was the offering at the final concerts of the present season by the Chicago Symphony Orchestra under the direction of Frederick Stock. The numbers included "The Flying Dutchman" overture; the prelude to Act I; the introduction, love scene and "Brangäne's Warning," from Act II, and the introduction, "Tristan's Vision," "Arrival of the Ships" and "Isolde's Love Death," from Act III of "Tristan and Isolde," as orchestrated by Theodore Thomas. The other numbers on the program were the "Rienzi" overture, "Siegfried Idyl," the "Ride of the Valkyries" and the "Tannhäuser" overture.

At the Whitney Opera House last Thursday evening, April 24, Celene Loveland, pianist, was one of the soloists in a miscellaneous program of piano and vocal numbers. Miss Loveland, who a year ago returned from Europe, has been heard often at private musicales since then, and, though she has appeared outside of Chicago in recital, this was her first public appearance in Chicago since her return. Miss Loveland's debut was successful in every respect. She was heard in the fantasie in C minor by Mozart; Schumann's No. 2 and No. 3 from "Kreisleriana"; the nocturne for left hand alone by Scriabine; the minuet by Ganz (her former teacher); in the same composer's "March Fantastique" and in the Verdi-Liszt "Rigoletto Paraphrase." Miss Loveland belongs to the romantic

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school of pianists. Her readings are poetic, intellectual and interesting; she draws from her instrument a tone of good quality, and especially exquisite are her pianissimos. Her octaves and arpeggios were clean cut and her interpretation revealed a deep student. In the forte passages Miss Loveland showed some weakness, and this was the only drawback to her performance, yet as a Mozart and Schumann interpreter dynamic power is not absolutely necessary. She was well received and will in all probability be heard more often, hereafter, in her home city.

\*\*\*

A recital for the benefit of the Federation Chorus was given by the artists pupils of Mary Wood Chase at the Fullerton Presbyterian Church last Friday evening, April 25. Those who participated in the enjoyment of the evening were: Emma Menke, Amanda Jorgensen, Grace Sieberling, Louise Richardson, Virginia Paul, Benjamin Hardin Burt, and two pupils of George Ashley Brewster, vocal instructor at the Mary Wood Chase School of Musical Arts. The latter two were: W. Curtis Busher and Mrs. L. Feingold.

\*\*\*

Last Saturday afternoon, April 26, at the Little Theatre, the Jennette Loudon School of Music presented a program, illustrating the work of the Saturday classes. An operetta by Mary Packer, under the direction of Ethel M. Congdon, was given by the pupils of the school. "The Toy Shop," as Miss Packer's operetta is called, introduced first an incidental music dance rustique and Gavotte in which Elizabeth and Josephine Pegall were the interpreters, Irma Day being the Prologue; Katherine Field, the Rag Doll; Irma Day, Helen Johnson, and Edna Loebe, the Japanese Dolls; Elizabeth Pigall, Josephine Pigall, and Portia Bartlett, the French Dolls; Marjorie Grant, the Paper Doll; Alec Grant, and Walter Roehrborn, tin soldiers; George Kenyon, and Allan Welch, Jacks in the Box; Joy Veazy, the Fairy; Martha Welch, Elizabeth Welch, Lillian Tobler, Mildred Fellers and Ada Woodard, the other fairies. Following the operetta a little concert took place, in which Irma Day, Luella Walker, Ruth Holder, Ada Woodard, Walter Brauer, Henry Torstenson, and Margaret Wiland were the soloists and their playing and singing reflected credit on the class. The last number on the program was furnished by the Kinder Symphony Orchestra, which played the Romberg Kinder Symphony exceptionally well.

\*\*\*

Albert Lindquest, tenor, appeared last week in Lawrence, Kan.; Atchison, Kan., and Columbus, Mo., during the festivals which took place in those localities and from reports at hand the young tenor is winning fine successes everywhere and his manager, Miss O'Hanlon, reports many bookings already for this artist.

\*\*\*

Edna Gunnar Peterson, the Chicago pianist, will give a recital at De Pauw University of Green Castle, Ind., Friday, May 2. Miss Peterson is under the exclusive management of Gertrude V. O'Hanlon.

\*\*\*

Mr. and Mrs. Theodore S. Bergey will give a Sunday afternoon musicale today, April 27, in which the following pupils will take part: The Misses Anderson, Dickson, Hibbs, Krause, Grimm, Griffith, Crissey, Benson, Dunlavy, Johnson, Sexton, McLinden, Harnstrom Fritz, Linard, Swanson and MacCallum, and the Messrs. Sparrow, Voightmann, Furey, Bredemeier, Engel and Paquet.

\*\*\*

Georgia Kober, pianist, will fill the following dates between April 30 and May 9: Buffalo, N. Y., Wednesday, April 30, recital with Eleanore Meredith-Stock; recital, Mitchell, S. D., May 5; recital, Yankton, S. D., May 6; recital with Geneva Johnstone Bishop, in the ballroom of the Radison Hotel, Minneapolis, Minn., May 9.

\*\*\*

Hanna Butler, soprano, sang Saturday, April 26, in Sioux City, Ia., this being the first concert of many engagements already booked by her new manager, Gertrude V. O'Hanlon.

RENE DEVRIES.

#### Gustav L. Becker Gives Musicals.

Gustav L. Becker, the well known pianist and teacher, gave a musicale on April 20 in his studio at Aeolian Hall, New York, and it was thoroughly enjoyed by every one present. Fanny Hirsch was the assisting artist and sang splendidly three songs by Mr. Becker—"Lullaby," "Nightingale Song," "What Would I Pray You." To these songs Miss Hirsch was obliged to add an encore, and responded with Edward Schneider's "Bird Raptures."

Mr. Becker played several of his own compositions for the piano and each in turn was well received. One of his advanced pupils also contributed successfully to the program.

#### Florence Austin Back from Southern Tour.

In her attractive studio, 133 East Thirty-fourth street, New York, in the midst of her music, Florence Austin, the American violinist, has resumed her teaching which was interrupted by concert tours and out-of-town engagements. Miss Austin recently returned from a second tour of the South this season where her engagements proved most successful. Last February, at St. Louis, with the St. Louis Symphony Orchestra, she made several appearances, and accompanied by her sister Marion, a talented pianist, the violinist gave a series of seven concerts in Arkansas, on each occasion having to respond to insistent demands for encores. At the close of her Arkansas engagements, Miss Austin returned to New York, but soon after



FLORENCE AUSTIN.

was compelled to leave for Texas. In the great "Lone Star State" Miss Austin received an ovation, even greater than that tendered her in Arkansas. Her audiences were very large, which is particularly gratifying because of a series of religious revival meetings which were being conducted at the same time. On this trip Miss Austin was assisted by Madame Hallby-Merson, who won the sympathy of all by her delightful playing. Similar to the Arkansas tour, Miss Austin appeared in seven concerts extending through a period of one week, visiting Denton, Paris, Cleveland, Kidd-Key, Sherman, Commerce and Terrall.

Of the three classes of successful persons, according to the Shakespeare formula, the only one worthy of consideration—at least from an art standpoint—is that class composed of persons who have achieved success, and success cannot be achieved without hard work and perseverance, as well as talent, attributes possessed by Miss Austin. The consensus of opinion is that this was not an auspicious year in the South for musical attractions. Whether this condition was due to financial stringency or to musical lassitude, is hard to determine, but the stern fact remains that many artists reported a dull season. The crux of the matter, however, lies in the eagerness with which singers and instrumentalists made excursions into these fields without reckoning the cost. It is to the credit of Miss Austin's art therefore that she was able to surmount such conditions, and not only play to good-sized audiences, but fill two seven-day engagements less than two months apart.

Miss Austin attributes this apparent partiality on the part of music-lovers to the fact that she was well known, evidence that those who had heard her before were anxious to hear her again, and further evidence that it is a hazardous undertaking to invite the public to purchase tickets to hear an unknown artist. Name carries more weight than anything else. People want to hear artists of note. It behooves them therefore to give consideration to the task of name building. Florence Austin is a name established throughout the United States. It is the synonym for the art of violin playing. That is what counts in art to-day, and explains why Miss Austin was able to report a successful tour in a section where others failed.

In connection with her Texas trip, Miss Austin tells of an interesting incident. She had just arrived in Sherman, and with Madame Hallby-Merson, started to inspect the town. One of the first places to attract their attention was a moving picture theatre. Without any particular thought of what they were to witness the two musicians entered and were seated. As they waited for the show to begin, suddenly there was thrown upon the screen a picture of Miss Austin with a notice announcing her Texas concert tour. The violinist was quite elated, as it was a complete surprise to her, and all the more so, when

later, she learned that a friend of hers had seen the same thing at a theatre in another town.

It will be interesting news to the friends of Miss Austin, as well as to her many admirers, to learn of the engagement of this artist to lecture at Columbia University, New York City, next fall. It is the intention of those in charge to establish, in New York, an institution similar to the Brooklyn School of Art and Sciences. Miss Austin will lecture twice on the "History of the Violin," upon which she has spent much time and effort. The lecture will be illustrated by over seventy stereopticon views and several violin selections.

While on her way to Texas Miss Austin stopped at Gastonia, N. C., where, on March 31, she and Madame Hallby-Merson gave the following program, at the Central School auditorium, under the auspices of the Music Club:

Reverie .....	Becker-Musin
(Dedicated to Miss Austin.)	
Sonata in A major.....	Handel
Florence Austin.	
Concerto in D minor.....	Wieniawski
Florence Austin.	
Berceuse .....	Chopin
Scherzo in B flat minor.....	Chopin
Madame Hallby-Merson.	
Freilied from Die Meistersinger.....	Wagner-Wilhelmj
Slumber Song .....	Weitzel
Valse de Concert.....	Musin
Florence Austin.	
Liebestraum .....	Liszt
Madame Hallby-Merson.	
Zigeunerweisen .....	Sarasate
Florence Austin.	

On April 10, at Carnegie Library, Terrell, Texas, Miss Austin presented the following program:

Reverie .....	Becker-Musin
Sonata in A major.....	Handel
Concerto in E minor.....	Mendelssohn
Scherzo in B flat minor.....	Chopin
Madame Hallby-Merson.	
The Swan .....	Hugo
The Bee .....	Bohm
Valse de Concert.....	Musin
Slumber Song .....	Weitzel
Zigeunerweisen .....	Sarasate

Miss Austin is under the management of O. B. Babcock, who is now in Texas, arranging for her trip South next fall.

#### Von Ende School Summer Session.

From July 14 to August 23 there will be a summer session at the Von Ende School of Music, 58 West Ninetieth street, New York, for piano, violin, singing and theory. The director will assist applicants to obtain desirable boarding accommodations. Central Park is only half a block away and four blocks west is Riverside Drive, with its attractive park. Chaperonage is provided for young ladies; reservations should be made at once. New York in summer has been called "the greatest watering place on the globe." In the list of teachers are: Albert Ross Parsons, Jean Marie Mattoon (Leschetizky method), Hans van den Burgh, pianist, pedagogue and composer; Louis Stillman, and two Sigismond Stojowski preparatory teachers, namely, Etta M. Colin and Elsie Conrad; Lawrence Goodman, whose recent engagement as member of the faculty was signalized by a splendid piano recital at the school April 24, when he played works by Schumann, Chopin, Moszkowski, Zanello, Rosenthal and Liszt; John Frank Rice, first assistant for five years to Mr. von Ende as violin pedagogue; Beatrice McCue, American contralto, and others.

Some free advantages during this summer session are: Course of twelve lessons in harmony, on Tuesday and Friday mornings, 9 to 10 o'clock, conducted by Mr. Stillman.

Course of six lectures on the music of Richard Wagner, on Friday mornings, 10 to 11 o'clock, namely: "Tannhäuser," "Lohengrin," "Tristan and Isolde," "Walküre," "Siegfried." Delivered by Mr. Stillman.

A series of weekly piano, violin and song recitals.

Several advanced pupils of Mr. Stojowski unite in a recital at the school tonight, April 30, at 8.30 o'clock.

#### Gracia Ricardo to Tour the Rhine.

Gracia Ricardo is one of the American singers with a firmly established reputation in Germany. The soprano sailed for Europe last Thursday, April 24, on the steamship Cincinnati, and, after a short stay at her apartment in Berlin, Madame Ricardo will begin a concert tour of the Rhine cities. Her programs will, in the main, be German, but she may sing some songs in English by American composers.

Madame Ricardo returns to America in the late autumn to begin the most extended concert tour of her career, extending to the Pacific Coast. In the spring of 1914, Madame Ricardo will make a tour with one of the principal orchestras.

Stuttgart had a Strauss week, with "Elektra" as the climax. Other operas produced there of late were "Tosca," "Pagliacci," "Bohème," "Undine," "Freischütz," the "Ring" cycle.



# BOSTON

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Boston, Mass., April 25, 1913.

The stage of Symphony Hall transformed by flowering plants and greenery into a miniature garden formed most attractive background for the stately beauty of Lillian Nordica at her recital there on Sunday last. The lure of an interesting and unusual program combined with the enormous popularity of the famous prima donna herself drew a large audience which filled all the seats and crowded the aisles with standees. Assisting Madame Nordica at this concert came, beside her faithful and thoroughly sympathetic accompanist Romaine Simmons, Violet Hernandez, organist; Franklin Holding, violinist; J. Keller, cellist; G. Heim, trumpeter, and Louis Rousseau, reader. From the opening, "An die Musik" of Schubert, through the four songs in English, of which two were by Charles Wakefield Cadman, the Handel oratorio "Samson," French and German song groups, and the "One Fine Day" aria from "Madame Butterfly," the rare artistry and skill of the singer were everywhere apparent, but the most impressive moments of the afternoon were furnished in the closing number, Murger's ghastly though fascinating "Ballad of the Desperate" set to music by Bemberg, and rendered most expressively by Madame Nordica in the singing part and M. Rousseau in the speaking part.

In an informal and reminiscent speech made by Major Henry L. Higginson at a recent conference of the National Federation of Music Societies under the auspices of the South End Music School on Pembroke street, the founder of the Boston Symphony Orchestra announced that he would provide for the future maintenance of the organization by a bequest of \$1,000,000 to be left in his will.

The concert given by advanced students of the New England Conservatory at Jordan Hall on April 21 opened with Saine-Saens' septet for two violins, viola, two violoncellos, trumpet and piano and continued through a wide variety of selections for piano, voice, organ and violoncello.

A recital was given by Carolyn Beebe, violinist, and Paul Kéfer, violoncellist, both of New York, at the residence of Mrs. Edward C. Hood in Wellesley Hills, Tuesday.

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day evening, April 22, when the appended program was excellently rendered by the artist pair:

Sonata in F major.....Brahms  
Miss Beebe and Mr. Kéfer.  
Prelude in C minor.....Chopin  
Ballade in G minor.....Chopin  
Miss Beebe.  
Etude.....Chopin  
Chant Ruses.....Lalo  
Mr. Kéfer.  
Sonata in A minor.....Boëllmann  
Miss Beebe and Mr. Kéfer.

Two new conductors, beside the familiar Mr. Maquarre, for the Symphony Hall "Pops," which begin their merry reign on May 6, have just been announced. They are Otto Urack, the young assistant conductor of the Symphony, who has won such remarkable success in his substitutions for Dr. Muck this season, and Clement Lenom, second oboe of the orchestra and member of the Longy Club. Mr. Urack will conduct for the first three weeks, Mr. Maquarre for the next three, and Mr. Lenom for the final fortnight.

A splendid success was scored by Ethelynde Smith, the young Portland soprano, at a recent recital given by her under the auspices of the Fortnightly Club of Bath, Maine, one of the largest and wealthiest clubs of its kind in the entire State.

Thus far the most creditable achievement of the Aborn Opera Company's offerings during their present stay in this city was the performance of "Carmen" given last week. Not only were the chief singers well suited to the vocal and dramatic demands of their roles, but the English translation of the libretto, which showed signs of careful and clever adaptation, seemed much less bald than usual. The ensembles went with spirit, and the orchestra responded bravely to the demands of Mr. Fichlander, its leader.

It remained for the last pair but one of this season's Boston Symphony Orchestra concerts to furnish a sensation, and that it was a really exciting sensation can be proven by two headings taken from leading Boston newspapers, which run thus wise: "Woman Electrifies Symphony Audience," and "An Afternoon of Exciting Virtuosity." Whether Germaine Schnitzer, the "woman in the case," electrified her audience or not is a matter for critics mechanically inclined, but that she did thoroughly rouse, stimulate and excite most enthusiastic admiration and wonder by her playing of the Liszt E flat piano concerto is an undisputable fact. From the opening thrilling phrases of declamatory defiance, through the large voiced, songful adagio and the brilliant scintillating scherzo, to the madly exciting and intoxicating finale Miss Schnitzer, with Dr. Muck and the orchestra now following, now leading, sped her triumphal way. It was one long dazzling display of riotous virtuosity which stirred the emotions and sensibilities as they are rarely stirred at a symphony concert. Admitting that there may be other ways to interpret this concerto, and that speed and tonal excitement do not constitute all, this performance will long linger as a sensational and stirring tour de

force. Beethoven's fourth symphony, played with the eloquent expressiveness and true nobility due this work, Emmanuel Bach's little eighteenth century symphony in E flat, and Smetana's vivacious and brilliant overture to "The Bartered Bride" comprised the remainder of the program, and all served to reveal once again the many-sided perfections and remarkable balance of Dr. Muck's conducting.

BLANCHE FREEDMAN.

## Adele Krueger Assists Flood Sufferers.

The Musikverein, of Indianapolis, gave the oratorio "Quo Vadis" on April 21, and repeated the performance for the benefit of those who suffered from the recent floods there. Adele Krueger kindly offered her services for the second evening.

The following criticisms are taken from the Indianapolis press of April 22:

"Quo Vadis" was given a presentation last evening which was much more than adequate. Adele Krueger, Max Salzinger, Franklin N. Taylor, DeWitt Talbert and Edwin Booth handled the solo parts with a sincerity and musicianship which made them stand out with the distinctness of operatic roles, and the chorus of the Musikverein sang the long and difficult ensemble passages with a unity which was genuinely inspiring.—Indianapolis Star, April 22, 1913.

This oratorio has a field all its own. It is like none other. Ever since it was given three or four years ago in Europe, the young composer, Felix Nowowiejski, has been adjudged one of the great masters of the day. In this work his musical ideas have so followed the theme of the great story of the same name that one is the interpreter of the other. In the presentation solo assistance was given by Adele Krueger, soprano, and Max Salzinger, baritone, of New York, and three Indianapolis singers, Franklin N. Taylor, basso; DeWitt Talbert and Edwin Booth, baritones.

Madame Krueger sang the role of Lygia. It is a grateful part and Madame Krueger sang it with a crystalline beauty of tone that stood out like a star in the night.—Indianapolis News, April 22, 1913. (Advertisement.)

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**Esther Pearson's Chicago Debut.**

Esther Pearson, soprano, made her Chicago debut in recital at the Fine Arts Theater, Monday evening, April 14, and scored a success. Following are some criticisms received from the Chicago daily papers:

Esther Pearson, who gave a song recital at Fine Arts Theater last evening, had every reason to be satisfied with the outcome of that artistic enterprise. There was a fairly extensive audience present to listen to her efforts, and when those efforts had been offered to it the gathering was generous of applause. Moreover, there were floral presentations.

It is pleasant to be able to set down words of commendation concerning Miss Pearson's singing. The voice of this artist is not of great sonority, but it carries well. The higher compass is brilliant, but the whole range has been so trained that the best has been made out of vocal material which was not, probably, in the first place of sumptuous quality.

There is, however, that in this recitalist's singing which is more appealing than her voice. Nature has not endowed Miss Pearson with those melting tones which, in the case of some vocalists, are singularly affecting to the ear. But she has endowed herself with the power of translating emotion into vocal sound, and by that token not a little of the work which she set forth was of appealing charm. Thus the singer gave to Wagner's "Traume" something of that rapturous reflectiveness which had gone to the creation of the work itself.

A group of French works comprised "Depuis le Jour," from Charpentier's "Louise," Hahn's "D'Une Prison," Debussy's "Mandoline" and Delbruck's "Un Doux Lien." Miss Pearson's French is not that of a life-long dweller in the Avenue de Trocadero, but it is not more to be despised than that of other Anglo-Saxon vocalists who have always been consistently assured that nothing is so irritating to English or American audiences as the sound of their own familiar tongue. The singing of this Gallic music was excellently done, and Miss Pearson was particularly successful with Debussy's "Mandoline."—Record-Herald.

Miss Pearson proved a singer of much promise. Her voice is a soprano of wide range. A tendency toward dynamic monotony betrays a command of its resources as yet incomplete, but this is the only shortcoming of importance noted. It did not interfere notably with her capacity to achieve convincing expression of such varied styles in song as are represented by Wagner's "Traume," "Depuis le jour," from Charpentier's "Louise," and Debussy's "Mandoline." Temperament that can present Mrs. Beach's "Ah, Love but a Day" with such fervor as Miss Pearson developed never fails of its appeal to the public, so there was abundant reason for the cordiality of her listeners.—Chicago Tribune.

At the Fine Arts Theater last evening Esther Pearson, soprano, gave a recital quite catholic in its offerings. The singer chose wisely, however, and the French, English and German groups developed interpretations of individual merit. The voice is a soprano of wide range and, while inelastic in the matter of dynamic subtleties, possesses also a flexibility without which such a giddy trifle as Spross' "Will o' the Wisp" descends to pathos. Miss Pearson's performance was encoored—which is something of a hint.

That dynamic inelasticity carries over into matters of interpretation in certain instances, however. The group including Charpentier's "Depuis le Jour" and Debussy's "Mandoline," while done well as to style and enunciation, were somewhat restrained of mood. Yet Wagner's "Traume" was beautifully done. Mrs. Beach's "Ah, Love but a Day," too, was flooded with the sentimentality it provokes, and its interpretation, like that of Lulu Jones Downing's "Only a Rose," made its point. Miss Pearson was cordially received, and Isaac van Grove, the accompanist, merited recognition for sympathetic work.—Inter Ocean.

Esther Pearson, soprano, was heard in song recital at the Fine Arts Theater Tuesday evening. The possession of a voice of more than ordinary quality and power, plenty of temperament and a definite idea of the meaning of the songs she sings makes Miss Pearson a most enjoyable artist to listen to. Furthermore, her work is characterized by a distinct enunciation and much artistic finish. Her high tones are unusually clear and round. The Schumann, Schubert and Brahms songs were done in the customary tense lieder singer fashion. In the French group much attention was given to the tone color and rounding off of each phrase. "Mandoline," by Debussy, had to be repeated. Isaac van Grove showed musicianly skill in the accompaniments, making the most of every song.—Evening Post.

Last evening Esther Pearson, a soprano of agreeable personality and with musical gifts of high order, presented a program of songs at the Fine Arts Theater, and in the five German lieder of Schumann, Schubert, Brahms and Wagner disclosed some very excellent qualities.

She has a high, light voice which is well schooled, and has fine interpretative talents. Her rendition of "Ich Grolle Nicht," by Schumann, and the "Mandoline," by Debussy—the latter had to be repeated—earned for her the approval of the audience. Specially praiseworthy is her German diction. Isaac van Grove was the accompanist and proved himself a musicianly player.—Examiner. (Advertisement.)

**The Trouble with "Cyrano."**

[From the New York Tribune.]

It is not enough that the book of an English opera be written in English; it must also be composed in English. The public's experience with Mr. Damrosch's opera did not change in the course of the five representations which "Cyrano" received in the season which recently came to an end. In the review after the first performance which appeared in the Tribune the writer did not attempt to apportion the blame for the fact that no more of the text was intelligible to the audience than would have been the case had any of the three foreign languages employed at the Metropolitan Opera House been used. Instead, he contented himself with directing attention with considerable particularity to the elements upon which intelligibility depends. Subsequent hearings and a closer study of the vocal score supplied a large body of evidence showing that the style in which the music was written was at least as much responsible for the unintelligibility of the performance as the faulty diction of the singers. The libretto

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was in nowise to blame; Mr. Henderson's lines were nearly all admirably adapted to expressive song whether the style chosen by the composer was the frankly lyrical and melodic or that which substitutes exalted declamation for old fashioned song. Many of the lines, however, were crushed by the orchestration, and some were set in so unvocal a manner that the clearest enunciation and pronunciation conceivable would have left them obscure. This is a common fault in the works of the modern type, which rest heavily on the orchestral element and in which the composers sometimes extract the tones with which they consort the words from the instrumental fabric instead of making the instrumental part an accompaniment to the melody generated by the poetry.

**Schneider Conducts Treble Clef Club.**

The season's second subscription concert of the Treble Clef Club, Karl Schneider musical director, was given at Horticultural Hall, Philadelphia, Friday evening, April 25. The excellent work of the club, under the baton of Mr. Schneider, the new director, demonstrated the undoubted



Photo by Haeseler, Philadelphia.  
KARL SCHNEIDER.

wisdom of the club's officers in selecting a conductor of such unquestionable capabilities.

The assisting soloist was Thaddeus Rich, violinist.

The program follows:

Thou'rt Like a Tender Flower (four part chorus),  
Herrmann-Matthews  
To the Distant One (three part chorus).....Herrmann-Matthews  
The Treble Clef.  
At the Cloister Gate (soprano and alto solo, and chorus).....Grieg  
Soprano, Marion E. Kloetz; alto, Augusta M. Kohne.  
The Treble Clef.  
Adagio Pathetique .....Benjamin Godard  
Musette .....Casar Cui  
Hungarian Dance .....Brahms-Joschim  
Thaddeus Rich.  
The Flying Dutchman (opening scenes, second act) .....Wagner  
(Spinning Chorus, Senta's Ballad, Mary and the Maidens.)  
Senta, Elia Lyons Cook; Mary, Anna Graham Harris.  
The Treble Clef.  
Legende .....Henri Wieniawski  
Dance of the Goblins.....Antonio Bazzini  
Thaddeus Rich.  
My Mother Bids Me Bind My Hair (three part chorus),  
Haydn-Robinson  
Slumber Song of the Madonna (soprano solo and chorus),  
Colin Taylor  
Soprano solo, Mrs. Luer L. Wiltbank.  
Moonlight (three part chorus with violin obbligato).....Schumann-Saar  
Violin obbligato, Thaddeus Rich.

The Song of Kisses (three part chorus and soprano solo).

Herrmann-Matthews

Soprano solo, Edna Harwood Raughter.

The Treble Clef.

**The Minneapolis School of Music.**

Minneapolis, Minn., April 27, 1913.

A program of songs selected entirely from the works of Edvard Grieg will be given in the school recital hall, Saturday morning, May 3, at 11 o'clock, by Madame Bergliot-Tillish, a well known soprano, of New York. She will be accompanied by Kate M. Mork, of the faculty.

The subject for the lecture before the class in psychology and its relation to music, given by Alice Ward Bailey, was "The Will and the Emotions." The subject for next week will be "The Will and Reason."

Vocal pupils of Mrs. G. W. Critten gave a recital Saturday morning. Those participating were Inez Lawrence, Rose McLellan and Paul Ernsberger. Hilma Critten, pupil of Giuseppe Fabbri, played the accompaniments.

Margaret Distad, contralto, and pupil of William H. Pontius, gave a recital in Gary, S. Dak., on April 21.

Vivian Patridge, soprano, and Aletta Jacobson, soprano, pupils of William H. Pontius; Mrs. G. W. Frasier, pianist, and Mrs. Herbert Pendleton, pianist, pupils of Giuseppe Fabbri, and Ebba Sundstrom, violinist, pupil of Norma Williams, gave a program before the County Teachers' Association, April 2.

Aletta Jacobson and Vivian Patridge, vocal pupils of William H. Pontius, are announced to give graduation recitals early in May.

The following violin pupils of Norma Williams gave a studio recital during the past week. Tressa Dearing, Arthur Debes, Lena Anderson, Agnes Ewen, Louise Moore, Jennie Anderson and Raymond Malcolm.

The following junior piano pupils of Edna Funk and elocution pupils of Harriet Hetland gave an informal recital Saturday, April 26: Margaret Bloom, Edna Kroon and Dorothy Foster, pupil of Miss Funk, and Dorothy Gaulbrauth, Gladys Dahl, Miriam Squitt and Ina Hazeltine, pupils of Miss Hetland.

The second graduation recital of the department of oratory and dramatic art will be given on Friday evening, May 2, in the school hall. De Ette Cenfield and Mary V. Langford, pupils of Charles M. Holt, and Mary G. Kellett will appear in a program of dramatic readings and impersonations. They will be assisted by Floy Nichols, soprano, pupil of William H. Pontius.

Following is the complete program:

The Announcement of Dinner.....Anon.  
Miss Cenfield.  
Selected.  
Miss Nichols.  
The Tete a Tete.....Anon.  
Each in His Own Tongue.....Carruth  
Mrs. Langford.  
The Shepherd of the Hills.....Wright  
Miss Cenfield.  
Selected.  
Miss Nichols.  
The Yaller Dorg.....Anon.  
The Wreck of the Woman's Circle.....Foley  
The House by the Side of the Road.....Foss  
Miss Cenfield.  
The Littlest Rebel.....Pep-le  
Mrs. Langford.

The Y. W. C. A. pupils, under the direction of Mary G. Kellett, gave two plays very successfully last Wednesday evening.

Alice R. O'Connell, of the dramatic department, reads at Morris, Minn., April 25; at Bethany Presbyterian Church, May 2. Ethel Chilstrom and Vera Hosted, pupils of Miss O'Connell, read last week.

Pupils of Harriet Hetland read last week as follows: Iola Swartwood, Friday, at Andrew Episcopal Church; Tessie Mellan, Saturday, at Griggs, Cooper, Peabody Factory, St. Paul; Carrie Rolph, for the Mothers' Club, at Everett School.

# ROME

Rome, Italy, April 11, 1913.

Strauss, the gigantic Strauss, achieved a success here at the Augusteo, Sunday last, such as few can boast of. His program consisted of three numbers, Mozart's "Magic Flute" overture, a Mozart symphony and Strauss' "Heldenleben." After the Mozart symphony the applause was enthusiastic, but after the Strauss number the public simply knew no bounds, and he was recalled innumerable times. His conducting and his interpretation were inspired.

Of the four concerts promised at Santa Cecilia, one has already been given by the Quartetto Polo, of Milan. One of these concerts is to have Fritz Kreisler as soloist, and no doubt the hall will be better filled then than at the first concert. The second takes place tomorrow.

The air is full of talk concerning the festivities in preparation all over Italy for the Verdi centenary.

A young Italian violinist, Mario Corti, and a very young Roumanian pianist, Giorgio Boskoff, were successful at the Augusteo. Boskoff is a highly intellectual artist; his playing of the Mozart concerto was so admirable in its purity of line that Maestro Sgambati left the Santa Cecilia box and went to sit in the first row, in front of the piano, in order to be able to observe the interpreter in detail. It was absolutely refined art and could cater only to an elevated mind.

Young Molinari has taken upon himself to direct a great number of the Sunday concerts our public appreciate so much.

Madame Gibello-Blanc gave her annual concert at the Sala Bach, singing a remarkable program which reached from Cesti, through Schubert and Wagner, to Debussy. The program was very interesting. Other names were Paradies, Grieg, Liszt, Rostand, Georges. Madame Gibello sang with exquisite expression and lovely quality of voice. It is marvelous to hear her pianissimos. She was applauded to the echo.

Carlo Angelelli, the distinguished pianist and composer, has gone to London to fill some important engagements, but before leaving he gave a concert which can be classed among the most successful of the season. He is a wonderful performer and a profound musician. His transcription of the Bach minuet and marcia and musette alone vouch for the depth of his interpretation and his real musicianship. He played also Schubert's impromptu, op. 143, No. 3; Brahms' ballade, op. 118, No. 3; Schumann's fantasia, op. 17; Grieg's "Erotique," "Dance of the Gnomes"; Debussy's "Serenade de la poupée," "Voiles," "La soirée dans Grenade," and Chopin's prelude in D flat and scherzo in B flat minor.

Franz von Veszy came back to Rome to play at a concert given for charity.

Alberto Gasco, musical critic of the Tribuna, has received his operatic baptism. His opera, "The Legend of the Seven Towers" (a trifle long for a title), was received favorably by the public, and deservedly so, as the music is well written orchestrally and vocally. It is soft, sentimental music, melodious and beautiful. The situations are poetic. The subject was inspired by two paintings of Dante Gabriel Rossetti.

Princess Martinoff gave a luncheon in honor of the distinguished mezzo soprano, Maria Passari. The hostess was most charming, and among the guests absolute intimacy reigned. For a change, no music was indulged in, although great was the desire to hear Madame Passari in some of her delightful interpretations.

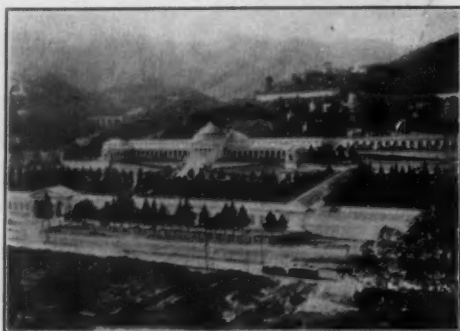
Busoni has announced a concert here for the end of the month.

Among the young conductors at the Augusteo, Gino Marinuzzi, a Sicilian, was very successful, notwithstanding the unsympathetic way he has of loudly hushing the orchestra for the pianissimo passages. (Paradoxical, but true!)

Maestro Zandonai, whose "Conchita" has been heard in America, came to Rome to assist at the first performance of his new opera, "Melenis," at the Costanzi, and he can well be proud of the success obtained. Zandonai is a fine musician. He knows the effects of the orchestra to perfection; he finds unhackneyed combinations; he is original, never vulgar or commonplace, and always interesting. But does he succeed in captivating his audience? I think not, and so does the public, the real judging public. Why?

Because there is a lack of fire, of real passion. He could have done more with some of the "big" moments in the libretto. For instance, the death of Melenis, the enamored courtesan, does not rouse our emotion musically, the setting lacking spontaneity and depth of feeling. However, "Melenis" has real value and Zandonai no doubt will soon give us the truly great opera that is awaited of one of the finest talents of the day.

Apropos of Zandonai, at one of the Augusteo concerts two numbers by him were played most exquisitely by the



CAMPO SANTO, GENOA.

Augusteo orchestra, one being "Serenata Medievale," the other "Vere Novo," on words by D'Annunzio, this for baritone and strings. The first was one of the most delightful compositions of the modern school heard here in a long time. The serenade might be called a cello solo with orchestral accompaniment. The first cellist of the orchestra played magnificently.

The Teatro Adriano is to open its doors this spring, and so far it is known that "Forza del Destino," by Verdi, and Leoncavallo's "Zingari" will be given.

At the Palace Hotel a tea for charity was given, and a fine musical program was done by artists of the Costanzi and the dancer, Rita Sacchetto.

Adelina Patti passed her annual month in Rome, and, of course, every day the papers contained some anecdote



GEMMA BELLINCIONI IN "SALOME."

about her. She was seen several times at the Costanzi, especially when Rosina Storchio sang in "Traviata."

Princess Abamelek, a Circassian beauty, has been dancing for charity. Every year, once or twice, the lovely lady allows the public to admire and applaud her, and, indeed, no one could dance with more grace or make such a seductive picture. Of course the prices were exorbitant, but every place was filled and the sum collected was enormous.

Fräulein Herz, a real benefactress of artists, musicians, painters, sculptors, has just passed away and has left her magnificent palace to the German artists who come to Rome. She was greatly beloved, and her demise is mourned by a multitude of friends. She was proprietress of the Sala Bach, which she had constructed in the courtyard of the palace she had bought, and which is one of the most characteristic halls in Rome.

Santa Cecilia commemorated the second anniversary of the death of Corelli.

The theatrical museum of La Scala in Milan contains

many interesting collections of instruments, music, manuscripts, costumes, scenery, books; also many pictures, among which are several beautiful ones of Malibran.

Antonio Lozzi's new opera, entitled "Bianca Cappello," was given at La Fenice, of Venice, with success.

Leoncavallo's "Zingari" has obtained success at the San Carlo of Naples. The maestro was called before the curtain innumerable times and later was given a magnificent banquet.

Two artists, Mr. and Mrs. Grünewald, pianist and baritone, made the following announcement in the Roman papers: "Two artists, wishing the public to judge of their merits, will give a concert gratis at the Excelsior Hotel on the 28th." Of course, the hall was packed.

The little town of Lucca, Puccini's birthplace, was upset some days ago by the announcement that Puccini was dead; but fortunately it was a misunderstanding, as the deceased Puccini turned out to be a porter by trade!

"Ugual Fortuna" and "Arabesca," the one by Tomasini (pupil of Santa Cecilia) and the other by Monleone (author of another "Cavalleria Rusticana," and who had a law suit with Mascagni), were given with success at the Costanzi. It is known that they were chosen among the works presented at the Concor. Both composers are young and both are talented; the first is a better musician, but the second is more theatrical, even if less profound. Which will be preferred?

The new operas sent in for the Concor of 1914 have already been examined, and not one has been found good enough to be performed at the Costanzi.

The paper Musica is read widely by Italians. Its editor is Raffaele de Rensis, capable and straightforward.

At Milan a conference was held for the Union of Orchestral Players. The paper, L'Italia Orchestrale (director, Ave. Vittorio Podrecca), has a four page account of the gathering.

"Oberon," given a mediocre performance at La Scala, has given rise to many polemics and to very interesting researches about Weber and his work. Vittorio Podrecca, in his paper, tells some very piquant as well as touching episodes of the life of Weber and the giving of "Oberon" in London for the first time.

Ernesto Sebastiani, who had such a fine success here during the season at the Adriano, is at Faenza directing "Rigoletto" and "Trovatore."

Verdi is to have monuments at Milan, Parma and Busseto. If I mistake not, Palermo also will have one.

Mascagni, who has left again for Paris to join D'Annunzio in order to work on "Parisina," was at the Costanzi the other evening listening to "Isabeau." The public at first did not notice that Mascagni was present, but after the first act some one saw him and his family in a box. The news spread in an instant and Mascagni was compelled to come forward to acknowledge the applause. Later on he was forced to appear on the stage with the artists.

"The Girl of the Golden West" was given at the Costanzi, but the revival revealed nothing of interest either in the music or the interpretation. D. P.

## Munching and Music.

[San Francisco Argonaut.]

The conversation led to the beauty of having abundant nerve the other evening, when Senator Clapp, of Minnesota, told of a man who went into a fashionable restaurant, accompanied by a couple of children, and, after ordering a lemon soda, asked the waiter to bring him three plates. This, according to Senator Clapp, the waiter did, but when he saw the man take some sandwiches from his pocket, put them on the plates and pass them around to the kids, he reported the matter to the boss. "What are you doing?" indignantly cried the manager, rushing over to the sandwich party. "Don't you know that this isn't a free picnic ground, where you bring your own food?" "Is that so?" was the calm rejoinder of the man, passing along another sandwich. "Who are you?" "I am the manager," blustered the boss, with rising heat. "I—" "Just the very person that I have been looking for," interjected the imperturbed party, "Why isn't the orchestra playing?"

## Good Luck, Lamontagne!

C. O. Lamontagne left last night for Boston and New York. Mr. Lamontagne intends to edit and publish a weekly French musical paper in Montreal.—Montreal (Canada) Star.



**Albert Borroff's Chicago Recital.**

Albert Borroff, basso, appeared on Wednesday evening, April 16, in a recital at the Fine Arts Theater, Chicago. The following day the critics on the daily papers were unanimous in their praise. Following are some excerpts:

Albert Borroff's career has been a steady development to prominence equalled by few of his colleagues of the Middle West, and a hasty glance of memory over his recitals of the last half dozen years shows plainly that our local bass has built upon a solid foundation of musical scholarship. This season his success has been especially marked. His interpretation of the two bass parts in Goring Thomas' "Swan and Skylark" and Elgar's "Light of Life" a few evenings ago were briefly noted in admiring testimony, and his recital of last evening at the Fine Arts Theater convinced others that Mr. Borroff's mission in life is not only to sing classics well, but to revive the faintest spirit of cheeriness in art. Here is a bass who is also a humorist with tone.

Mr. Borroff has always chosen programs of worth. His attention to the classics, his rare good luck in finding striking novelties and his stern refusal of tricky flubdub have distinguished his offerings. So have the gravity and the utter sincerity of his interpretations—until last evening, when that gravity (not the sincerity) modified itself eloquently to suit the mood. Wherefore came rollicking fun with Bell's "Barrack Room Ballad" and Moss' "Floral Dance," and the rich, unctuous humors of a Scottish ditty. Enunciation of a remarkable clarity assisted not a little.

Note we a Handel aria, a Puccini aria from "Boheme," a group of Russian folksongs, Russian novelties, French chansons and a frolicsome aria from Nicolai's "Merry Wives of Windsor" before cogitating upon the "how" of this singer's success. For that success has come from absorbing study. In the beginning Mr. Borroff found himself haunted by a voice of heavy tone of no great range and of an inelasticity of timbre. Furthermore, it was a bass voice—the unfavorable medium of the genus singer for the reason that an audience puts it last in the scale of pleasurable noises.

But with each season's recital have come changes. The range has broadened until he might style himself a "bass-baritone," were he possessed of the hyphen-demon. Dynamic variation has a rich significance for him, and niceties of tone color have enriched the voice. Small wonder is it, then, that our associate even now breaks into lyric comment upon the vivid and finished interpretation of Nicolai's well nigh forgotten "Als Bublein klein," the subtleties of inflection in Hahn's monotone "La Paix," the big, stirring idea of Bizet's "Quand la flamme" (one of Mr. Borroff's favorites) and the effect of a queer, masterly tribute to "Gregorian" art in Williams' "The Sky Above the Roof."

But there is gratitude, also, in recollection of breezy and musical humor in the last group of English songs. These perceptions are granted a singer too rarely, and to a bass especially rarely. But the whole matter comes back to the initial comment—the sterling worth of Mr. Borroff's study, and the enduring power scholarship gives.—Chicago Inter Ocean.

One of the most admirable features of Mr. Borroff's annual recitals is the unhackneyed character of their programs. The singer, who presented himself at Fine Arts Theater on Wednesday, possesses the happy knack of being able to discover, and to sing, vocal music that is good as well as unfamiliar. Nor does Mr. Borroff seek only for novelties whose ink is scarcely dry upon the paper. For his program's sake he has sometimes dug in the graveyards of art, and he has lifted from out of their tombs not a few fine examples of old-time song whose beauty has not grown less because darkness and silence have enshrouded them for a century or more.

Among these early examples of vocal composition there was numbered the fine air "Lascia Amor," from Handel's long forgotten opera, "Orlando." It was this dramatic product which put upon the stage the earliest mad scene in operatic history; but "Lascia Amor" was not one of Orlando's insane outpourings of vocalism. The air was given to Zoroaster, who was the bass singer of the cast. Mr. Borroff sings music of this character admirably well, and it is music which exacts good singing if it is to mean anything at all.

Not least interesting of the concert's offerings was a group of Russian folksongs and works by Borodin and Rachmaninoff excellently sung by the recitalist.—Chicago Record Herald.

Albert Borroff has been eminently successful in his solution of the problem of giving the public what it wants in a song recital. When he appeared at the Fine Arts Theater last night he had prepared a program which according to ordinary standards was highly unconventional, but which combined artistic singing and popularity in equal proportions. The result of his experiment was an audience whose manifestations of pleasure increased as the program proceeded. It demanded many repetitions of songs while he was on the stage and insisted upon encores at the end of each group.

It is not the common run of recital programs to insert Colline's "Apostrophe to His Overcoat," from Puccini's "La Boheme," between arias by Lucantoni and Handel at the beginning of a performance. Puccini excerpts usually come, as it were, semi-apologetically, when the recital is nearly finished. Neither is it of the accustomed order to banish Schubert, Schumann, Brahms, Strauss and the rest of the unfailing old guard, and substitute for them a group of Russian folksongs. An innovation is measured by its success, and Borroff earned the thanks of his auditors by including so much that was new to even the most persistent concert goers, and was at the same time interesting and valuable.

One particularly pleasing song was a selection from Arthur Sullivan's one attempt at writing a grand opera, "Ivanhoe." It was called on the program "The Wind Blows Cold," though it is perhaps better known to the few who stand between it and complete oblivion under its title of "Ho, Jolly Jenkin." It is a drinking song of considerable merit, and contrasts well with the more sardonic specimen of the same genus from Bizet's "Jolie Fille de Perth," which came shortly before it. The old Scotch "Lezle Lindsay" and Bell's setting of one of the Kipling "Barrack Room Ballads" also found much favor with the audience.

Borroff has a bass voice of suave, ungratifying quality and large compass. A quality which particularly endears him to his audiences, as it gains him the commendation of the critic, is his wonderfully fine and clear enunciation. At least a part of his success last night must be attributed to the very competent assistance rendered him by his accompanist, Edgar A. Nelson.—Chicago Journal.

Albert Borroff gave an interesting song recital in the Fine Arts Theater last evening to the pleasure of an audience which showed its appreciation in a most cordial manner. Mr. Borroff has broadened the range of his interpretative powers in a marked degree, throwing himself into the expression of many different moods with

a freedom convincing to his listeners, but we wonder whether he was altogether conscious of extremes of tone color he used for this purpose.

There were songs which he sang with great beauty of sustained tone, dignity and restraint of emotional utterance, like Homer's "Dearest"; then he would permit himself a liberty of expression in which the quality of the tone suffered without adding force to the meaning, as in the Russian folksong "Chant des Haleurs." The natural richness of his voice is of such excellent quality and his understanding of cantabile so thorough that it is a pity when he loses the sense of proportion, and last night he came near to overstepping his mark.

His idea of interpretative freedom, of wide range of tone color to express varying emotions, is entirely right, but we think that some of the results did not sound out in the audience room quite as he intended they should. There was an attendance of good size, which gave him many recalls, obliged him to sing several encores and enjoyed itself with good reason, for Mr. Borroff did a lot of delightful singing.—Chicago Evening Post.

Mr. Borroff is most convincing, however, when he declaims. His enunciation is faultless in English, French, German, and, one may presume, in Russian as well. He reads his texts, whether grave or



ALBERT BORROFF,  
Basso.

gay, dramatic or quietly lyric, with a facile and illuminating emphasis of sense and mood. Thence he derives a versatility that can make equally enjoyable a simple Russian folksong, Falstaff's praise of Bacchanalian pleasures as recorded by Nicolai, Bizet's humorously dolorous account of vinous sentimentality, or Hahn's poetic monotone in praise of peace.

As a program maker Mr. Borroff displayed a talent for judicious and unusual selection and effective arrangement. Of the several novelties presented Williams' "The Sky Above the Roof" was the most important, since it developed a melody of much beauty and rhythmic originality in the quaint harmonic environment that belongs to the forgotten Dorian mode. The Russian folksongs, crude but vital fragments of melodic mood painting, were far more significant than the more pretentious examples of Slavic song by Borodin and Rachmaninoff. "The Wind Blows Cold" from Sullivan's "Ivanhoe" proved a grateful revival and the audience derived many thrills from an effective delivery of a barrack ballad by Bell.—Chicago Tribune.

Albert Borroff, the Chicago basso, gave his annual song recital at the Fine Arts Theater last evening and made his usual pleasant impression. He is one of the genuine artists who have given much study not only to the selections which they put before their audiences, but who give to the arrangement of their programs considerable thought. These facts materially aid in the success which accompanies their recitals and makes them enjoyable as well as instructive.

Last evening the heavy part of the concert was divided into two sections and the lighter songs came toward the end. The five Russian folksongs arranged by Balakirev were very interesting and made a hit. The English songs at the end were given with many a bit of humor and the French group, which included songs by Godard, Hahn and Bizet, were artistically rendered.

Mr. Borroff has mastered the art of vocalization. He has not a very powerful voice, though it has a wide range and a pleasant quality. One of his greatest artistic assets is that he colors his tones to suit the text and this with a subtle method which is of particular interpretative value.—Chicago Examiner. (Advertisement.)

**Maude Klotz at People's Institute.**

Maude Klotz, soprano, under the auspices of the People's Institute, gave an interesting and delightful program at Cooper Union, New York, April 20.

Miss Klotz's first number, well adapted to her fresh voice and vivacious personality, was "Mia Picciarella," from "Salvator Rosa," by Gomez. She responded to an encore with Oley Speaks' ballad, "To You." Later in the evening she sang a group of songs, "Down in the Forest," by Ronald; "Bergere Legere," by Wekerlin, and "Die Lorelei," by Liszt, in all of which she showed the artistry and beauty of voice that have made her so popular. After several recalls she was obliged to respond to the insistent applause, and gave a second encore, Leon's "Leaves and the Wind."

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### Léon Rains and Christine Miller in Recital.

The following criticisms, culled from the daily press, do honor to the well known artists, Léon Rains and Christine Miller, who were heard recently in recital at the home of Lewis Emery, Jr., at Bradford, N. Y., and also in the large auditorium of the First Methodist Church, Olean, N. Y.:

A musical program of rare charm was most effectively rendered by superior artists, in the recital given last evening at the home of Hon. Lewis Emery, Jr.

By the energy and management of George Carter, of Olean, Christine Miller and Léon Rains were brought to Bradford and their work was most thoroughly appreciated by the large number of music lovers who were present.

Without attempting a critical analysis of the work of these two artists, and while all the numbers were pleasing and the work superior, the dramatic quality of Miss Miller's voice was shown to best advantage in "Withered Is the Green Palm." "The Pauper's Drive," sung by Mr. Rains, while limited in scope, showed a flexibility and technique which seemed marvelous. His work in the most difficult "Gruppe aus dem Tartarus" was splendid.

Concert work is most taxing upon vocal artists, but with remarkable versatility, the audience was given masterpieces of dramatic and lyric music. Mr. Carter, as an accompanist, is worthy of special mention, as his work did much toward making the program the success it was.—Bradford Era, April 11, 1913.

George B. Carter must have been immensely pleased with the response made by music lovers of Olean and vicinity to his invitation to attend the next to the last musical entertainment he will provide them this season when he looked out from the pulpit of the First Methodist Church last night. The large auditorium of the church was filled to the last inch with a representative gathering of Olean's best people, augmented by many from Bradford and other nearby cities and towns, to enjoy the treat prepared for them by Mr. Carter in presenting Christine Miller, contralto, and Léon Rains, basso, with Mr. Carter himself playing the accompaniments on the piano and the great church organ.

That the audience was highly pleased was evident from the opening number to the last selection. And indeed it was a most satisfactory program to which it listened, rendered by artists of high repute in a manner to satisfy and even delight the most exacting.

Léon Rains introduced himself to an Olean audience of music lovers with the noted aria from Mozart's "Magic Flute," "Within These Sacred Walls." This solo, sung by Sarastro, the High Priest in this noted opera, was a fine effort of pure singing, and Léon Rains gave it the purely devotional character of the priest as he tells of the forgiveness he must give to the Queen of Night even while she intrigues against him.

Quite the opposite to Léon Rains, Christine Miller came to introduce herself to us with the noted solo from Verdi's "Don Carlos," "O Don Fatal," a selection dramatic, declamatory and full of passages of legato singing. Thrilling it was, as she bewailed in glorious tone the possession of such beauty, causing her such misery and in another instant pouring out in pure bel canto her love of her queen.

Léon Rains followed with three Schubert songs. If he had been most satisfying in the Mozart music, expressing in tone adoration and piety, the dramatic Rains, overwhelmed his hearers with the fire and pathos of Schubert. In "The Wanderer" one could feel the loneliness of the searcher for "the homeland, the land so fresh and green, where dwell the friends he loved and where sleep the dead, so dear to me." He would find joy, but a spirit voice whispers, "There where thou art not, all joy is there." Léon Rains loves this song. Lost in his work, his features carried each changing mood and to prove what a great singer is Rains the fact that the listener forgot the singer in the song was most conclusive.

Again Rains held his hearers in "Death and the Maiden." How persistently the maiden rushed Death away; how forbidding she made him; yet Death, in Rains' mellow voice, was quite attractive as it said "Give me thy hand, tender child, as friend I come." It was a breathless moment for the listener.

The "Gruppe aus dem Tartarus" was a thrilling piece of mythology, in tone, appalling with the sins of this world, expiated only in eternity.

Miss Miller next offered the "Idylls of the South Sea," by Charles Cadman, and dedicated to her by the composer. A unique offering, the strange and unfamiliar harmonies proving to be most interesting in the hands of so fascinating an artist. It is evident one must be an artist to achieve success in these directions. The "Love Song," delicate in its musical fabric; the "Ghost Song," with its tale of shrinking spirits, searching for ultimate good; the "Canoe Song," one of the choicest of the four, and lastly, the "Death Song," "His canoe rides empty; he hears not my calling." Had the audience heard but this offering, with the magnificent voice, the perfect enunciation and the effect of the singer's attractive personality, it would have felt amply repaid for coming.

Léon Rains offered for his last three somewhat familiar English songs. These were dramatic selections; the great voice, luscious in quality, unlimited in volume, pure and tender in its pianissimo, a rare quality in basses, gave a rendition of these songs that caused the experienced to wonder if they had ever heard them before.

Christine Miller then gave four English songs, from the "Eagle" of Schaefer, with its fine dramatic flight, to the "Gae Tae Sleep" of Fisher, tender and quieting.—Olean Evening Times, April 10, 1913.

On the tip-top of expectation through the ante-concert announcements in the local papers and elsewhere, a large audience that fully filled all parts of the auditorium, parlor and gallery of the First Methodist Episcopal Church was present last evening to hear the distinguished vocalists, Léon Rains, basso, and Christine Miller, contralto, in the third artist's recital of the George B. Carter series. That expectations were fully and happily realized was in abundant evidence through the universal expressions of appreciation heard at the close of the recital.

Mr. Carter further established his high musical standing in this city, not merely as an accompanist of great ability and musician of large experience and talent, but as a promoter of musical events which elevate and instruct as well as entertain.

The program was opened by Rains, who sang the heavy aria of Mozart from the "Magic Flute," "In diesen heil'gen Hallen." At rehearsal it was found that this great aria, which is usually sung with full orchestra accompaniment, could not be satisfactorily given with only piano attendance, therefore the organ was used, resulting in a pleasing effect. This opening aria revealed the artist's strength and quality of tone and degree of temperament so that the audience knew they could expect great things from him. Low E natural was reached in the latter part of the aria.

When Miss Miller appeared, she was greeted with enthusiastic applause and happily and gracefully bowed her acknowledgment.

She is a beautiful woman possessing youth, grace of figure and beauty of face. She was attractively gowned in Nellrose charmeuse, decollete, with an overdress of black chiffon with iridescent trimmings. The gown was unquestionably the last word in point of style. Verdi's celebrated composition, "O Don Fatal" ("Don Carlos") was given and before she had sung a dozen notes the audience was in full accord with her. Miss Miller's voice is contralto, not as deep, perhaps, as some of the great concert voices, but of excellent quality, even register and large range. Upon requirement she uses every ounce of her emotional and artistic nature, her great temperament assisting in bringing out the rare beauties of a song that many singers would not reveal. She was enthusiastically applauded, but only returned to bow her acknowledgment.

Herr Rains followed with a Schubert group. He prefaced his singing with something of the life and efforts of this famous German author, who died in the early part of the last century. The



CHRISTINE MILLER.

first Schubert number, the familiar song, "Der Wanderer," was given with rare expression varying from the softest tone in double piano to the extreme in forte. The second Schubert number, "Der Tod und das Mädchen," gave the singer even greater latitude in showing the powers of his splendid voice. In this song, low D was reached. The third Schubert number, "Gruppe aus dem Tartarus," was emotional to a high degree. The extremely difficult accompaniment, running at times in rolling sixes, was splendidly played by



LEON RAINS.

Mr. Carter. Rains was so enthusiastically cheered as to return and sing the popular Schumann song, "The Two Grenadiers." The encore number, which was sung in English, was not rendered with the strength and finish shown in the Schubert selections, but seemed to please the audience.

One of the finest gems of the evening was the duet "Still wie die Nacht" by Goetze. Although Rains and Miss Miller had never seen each other until their arrival in Olean, a single rehearsal sufficed to not only blend their voices, but to reach an understanding that resulted in a rendition as finished as though they had been singing together for a season.

Mr. Carter, much against his own judgment and inclination, was induced to play a piano selection in the center of the program. He rendered the beautiful value in E by Moszkowski. It is melodic to a high degree and the audience was so pleased that he was compelled to respond, albeit he had left the stage without even looking toward his listeners. It is not generally known, but the real truth is that Mr. Carter, having his mind and interest principally centered on giving to the singers his best efforts in the accompaniments, had no desire to attempt to gain a portion of the honors through

a piano solo. His work is too well known here to require of his further efforts in that direction, for years ago he established himself in this city as a soloist of unquestioned ability. However, and although, as stated, his mind was centered on the accompaniments, he yielded to the demand, and returning, played a beautiful reverie by Edouard Schuette. This gave him what he really needed—opportunity to briefly permit his attention to be transferred to his own work with no anxiety for that of the singers. The result was that he gave the reverie with rare finish and effect and it also incidentally permitted him to bring out the capabilities or qualities of the Kimbau baby grand piano which was furnished by the Amador Piano House.

Miss Miller, before singing the group of songs by Charles W. Cadman, talked familiarly and interestingly upon them. She said these four songs, which were written for her, are not in any way related to each other further than that they are sidelights on the atmosphere of the South Sea Islands, of which they are descriptive. All four of these songs were not only beautiful, but were very interesting. The fourth, the death song, "Withered Is the Green Palm," taxed the voice to its utmost power and control and aroused the audience to ardent clapping. She graciously responded and sang "Candle Lightin' Time," the words by Paul Laurence Dunbar set to music by Coleridge-Taylor, a genuine and entrancing darky song, but in no sense what is popularly known as a coon song. It was sweetly and beautifully sung.

Herr Rains sang the old and ever popular "I Am the Friar of Orders Gray," by Reeves, most of it with good effect and ended it on low C. Then he gave "Shepherd, See Thy Horse's Foaming Mane," by Speaks, and in this the great power and possibilities of his splendid bass voice were brought out. As a third in the group he gave "The Pauper's Drive," by Homer, a descriptive song, weird but interesting. He was compelled to respond to an encore and sang "A Banjo Song," also by Homer.—Olean Evening Herald, April 10, 1913. (Advertisement.)

### MUSIC IN BALTIMORE.

Baltimore, Md., April 23, 1913.

Monday evening, April 21, Baltimore was the scene of a unique concert. One year ago Dr. Thomas Nolen, of the Medical and Chirurgical Faculty of Maryland, conceived the idea of organizing an orchestra and a glee club composed entirely of physicians. Nothing of the sort had ever been done in America, although several German cities boast such organizations. The plan was given an enthusiastic reception by the doctors, and work was immediately begun. After regular rehearsals all winter it was decided to give a concert for the benefit of the Medical and Chirurgical Library. Osler Hall was packed to the doors with an enthusiastic audience and an excellent program was presented. The Glee Club, directed by Dr. Merrill Hopkinson, showed the effects of careful training. The work ranged from Bullard's "Winter Song" down to "Suwanee River," which was used as an encore, and through the various difficult modulations the chorus held its key perfectly. The orchestra, under the direction of Dr. John Wade, played harmoniously and with spirit. Both orchestra and glee club did remarkably good work, in view of the fact that they are composed of men whose lives are given up to so arduous a profession as medicine. They were assisted by Helen Mott, cellist, of London, and Dr. Merrill Hopkinson, baritone, of Baltimore. Miss Mott is better known in England than here, this being her first trip to America. She is a pupil of Pezze, and has done much concert work abroad. She plays with breadth and dignity. Her one group consisted of four sixteenth century dances, and she used "Le Cygne" of Saint-Saëns in response to a vociferous encore. Dr. Hopkinson opened a group of five songs with the old Irish ballad, "The Gentle Maiden," in which his rich voice showed to great advantage. This was followed by "Oh! for a Day of Spring," by Andrews; "I Am Thy Harp," by Woodman; "Uncle Rome," by Homer, and "Oh, Swallow, Swallow," by Sullivan.

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The spring concert of the Women's Philharmonic Chorus was given Tuesday evening, April 22, under the direction of Josef Pache. The Academy of Music was well filled with an enthusiastic audience. The program was well chosen and contained some pleasing novelties. "The Eternal Song," a beautiful chorus by Pache, which was first heard here at the music festival, was repeated by request. Another beautiful number was the "Viennese Serenade," by Stevenson, in which a solo baritone is heard against the chorus of women's voices. William G. Horn sang the solo well; Alfred Lennartz, of the Philadelphia Orchestra, played several cello solos delightfully; Cora Barker Janney, contralto, sang an aria from "Samson and Dalila" which was well suited to her lovely voice, and Mary S. Warfel played a short group for the harp which was well received.

MRS. HENRY FRANKLIN.

### McCormack and Rhode Island Legislature.

Compliments many and enthusiastic have been paid the popular Irish tenor, John McCormack. Perhaps the latest is the most unprecedented of them all. On the occasion of Mr. McCormack's song recital in Providence, R. I., on April 23, the Legislature of Rhode Island adjourned at 8 o'clock and convened after Mr. McCormack's concert. Needless to say the house was sold out.

At Dessau, opera goers were regaled with "Meistersinger," "The Flying Dutchman," "Tannhäuser," "Ariadne auf Naxos," "Madame Butterfly," "Hänsel and Gretel."



## CINCINNATI

Cincinnati, Ohio, April 26, 1913.

In line with the continued advancement of Cincinnati, since those far off days when "Losantiville" was merely a landing on the Ohio River and the creative artist spent his skill and thought on hewing logs for settlers' homes, this city is to have a MacDowell Society. For the furtherance of this praiseworthy object a circular letter has been sent out asking those interested to attend a public meeting April 30 at the Woman's Club, when the organization will be effected. The whole idea seems an inspiration, especially fitted to Cincinnati with its large colony of musicians, writers, painters, architects and sculptors. The only difficulty will be to make a choice of those eligible to membership in the immense field of art workers, as it is said to be the intention of the committee in charge to limit the society to one hundred members. There is no doubt but that the establishment of cordial relations between artists and that portion of the art loving public without whom they would hardly exist, is a noble work and one to be heartily commended. Many of our musicians have been forced to seek recognition in the East; so notable a painter as Robert Blum was practically an exile from his home city because he found neither recognition nor inspiration here; writers are rather more independent of their environment, but today one must go to New York to find out who are producing the most artistic short stories and books in Cincinnati. The committee actively engaged in the formation of a branch of the MacDowell Society here is as follows: Mrs. C. P. Taft, Bertha Baur, Mrs. Thomas J. Emery, Isabel Hopkins, Mrs. McLean Blair, Helen Hinkle, Philip Ogden, Josephine Simrall, L. H. Meakin, Mrs. A. J. Redway, Jr., Edgar Stillman Kelley, Albino Gorno, Russell Wilson, Dixie Selden, Mrs. N. D. C. Hodges.

On the evening of May 1 will occur the fifth of the Conservatory Orchestra concerts of the season. Signor Tirindelli has arranged an especially interesting program for this event, not the least attraction of which will be two groups of compositions by Chalmers Clifton, the talented conservatory alumnus, now specializing at the Scola Cantorum under Vincent d'Indy in Paris. Young Clifton's musical gifts have attracted considerable attention in musical circles of the French capital, and brilliant predictions are being made for him. The soloists represent some of the finest talent from the artist classes of Theodor Bohlmann, Bernard Sturm and Dr. Fery Lulek, and a suite of dances, chiefly of the various nationalities, will be the bravourea piece of the orchestra.

The Matinee Musicale ended its season with a very brilliant and well attended concert at the Hotel Sinton, Wednesday morning. Léon Rains, basso, from the Dresden Opera, sang a group of Schubert and Strauss songs, but was at his best in the "Verborghenheit," by Hugo Wolf. The pianist was to have been Xavier Schwarenska. Owing to the recent floods in Ohio and the press of other engagements, he was unable to appear here, and Myrtle Elvyn took his place on the program, playing two Chopin numbers, the rhapsodie in E flat by Brahms, a prelude by Rachmaninoff, "Eine Liebesnovelle" by Erich J. Wolff, "Etude de Concert" by MacDowell and Liszt's "Mephisto Walzer"—all with admirable delicacy of touch and artistic restraint.

The evening of two piano compositions given by Wilhelm Kraupner and Leo Paalz at the Cincinnati Conservatory of Music last Thursday evening attracted a capacity audience, and enthusiasm was at a high pitch throughout the interesting program. Mr. Kraupner and Mr. Paalz have been playing together for several years, and this was clearly evident in their perfection of ensemble. The introduction and passacaglia of Max Reger was a novelty to the majority of the audience and was heartily welcomed. The Saint-Saëns variations and fugue on a theme by Beethoven was given in a scholarly manner. The center of interest lay in the Rachmaninow suite, op. 17, a complete novelty which transpired to be a very fine, interesting program, and was worked out with the utmost finish by the players. A brilliant concluding number, the "Reminiscences of Don Juan" of Liszt, sent the audience home wishing that there were more opportunities of becoming acquainted with the rich literature of two piano music.

One of the finest organizations among the young musicians of this city, is the Conservatory String Quartet, as it proved itself in its second concert of the season last Friday evening at the Cincinnati Conservatory of Music. The membership comprises four young talents from the Symphony Orchestra ranks—Edwin Ideler and Edwin Memel, violinists; Peter Froehlich, viola, and Walter Heermann, cello—and by the excellently given program these progressive young musicians demonstrated that their

organization fully justifies the permanency which they have determined upon. "Eine Kleine Nachtmusik," of Mozart, was charmingly given and won much applause. The interludium and valse of Glazounow demonstrated the plasticity of the players, and the Mendelssohn quartet, op. 12, E flat, gave further evidence of their excellent capacity. The quartet is making plans for a series of concerts next season, and fine artistic results may confidently be expected.

The past week opened auspiciously at the Cincinnati Conservatory of Music with a violin recital by Helen Portune, a young pupil of Pier Adolfo Tirindelli. In the delivery of her program, Miss Portune proved herself well endowed and possessed of those qualities which spell a high standard of scholarship. She played her difficult program with ease and made an excellent impression throughout. She was fortunate in having as her accompanist her sister, Grace Portune, one of the most accomplished young pianists of this city. Besides playing the accompaniments, she contributed to the program a group of Liszt, "Au lac de Wallenstadt" and "La Campanella," in which she displayed a remarkable degree both of poesy and virtuosity. She is a product of the teaching of Frederic Shailer Evans. The talented sisters were much applauded by a large audience.

The Chicago Grand Opera Company, after a very successful tour of the Pacific Coast, opens for a short season of grand opera in this city Saturday afternoon. Notwithstanding the calamity of fire and flood in this section, the sale of seats has surpassed all expectations, and a brilliant season is assured. Although two of the operas to be performed are new to Cincinnati, "The Juggler of Notre Dame" and "The Jewels of the Madonna," the sale for all four operas have been about even. That may be accounted for by the fact that the wonderful Tetrassini sings in "Rigoletto," while "Walküre" is such a favorite here it might safely be given twice a year.

At the extra popular concert under Dr. Kunwald in Emery Auditorium, April 19, this program was given, most of the numbers having been played during the present season at popular or regular concerts: Overture, "Oberon," Weber; "Largo," Handel; "Concerto Grosso," No. 6, for strings and basso continuo (Dr. Kunwald at the piano), Handel; overture, "Meistersinger," Wagner; "Sylvia" suite, Delibes; march, "Heroica," Schubert; rhapsody No. 2, Liszt.

Clara Bridge presented her pupil, Flora Rabe, in a recital given in compliment to the School for the Blind at the Cincinnati Conservatory of Music last Tuesday evening. Assisting this industrious, gifted young blind pianist, were Emma Noe and Bessie Andrews, pupils of Dr. Fery Lulek, and Robert Schenk, pupil of Signor Tirindelli.

On Friday evening of the past week the Cincinnati Conservatory of Music gave a concert at the Winton Place M. E. Church, Emilie Rose Knox, violinist; Anna Rogers, elocutionist, and Ruth Welch, mezzo soprano, taking part.

The Cincinnati Conservatory of Music will give a concert at the Plainville (Ohio) School, Tuesday evening, April 29. The program will be participated in by Clara Wilhelmy, soprano; Lizzie Rhethe Herndon, pianist; Anna Rogers, reader; John Stewart, baritone, and Robert Schenk, violinist.

Friday evening, May 2, Mrs. Theodor Bohlmann will present her pupil, Bettie Besner, in a piano recital at the Cincinnati Conservatory of Music.

Frederic Shailer Evans will present his pupil, Carrie Small, in her graduation recital at the Cincinnati Conservatory of Music on Monday evening, May 5.

Monday evening, May 5, Helen May Curtis will give an evening of musical recitations at the Cincinnati Conservatory of Music.

The annual subscription series of concerts given by the College of Music this year added much to the musical life and provided a great opportunity to students especially to acquaint themselves with the vast amount of musical literature such as was presented by the artists of the college faculty upon each of these occasions. Twelve concerts comprised the series, and eleven of them have already been given. The final event takes place at the Odeon next Tuesday evening, and it seems fitting that it should be held for the College String Quartet. This splendid organization, whose personnel includes such well known, thoroughly trained and thoughtful musicians as Johannes Miersch, first violin; Adolph Borjes, second violin; Walter Werner, viola, and Ignatz Argiewicz, has reached a marked degree of artistic proficiency. The two former concerts were complete successes, and in this their

last appearance of the season another program of rare charm will be presented. The pianist assisting in Tuesday evening's concert will be Romeo Gorno, one of the most popular as well as one of the most artistic members of the piano department. Following is the program: String quartet, No. 12, Mozart; sonata in G, op. 13, for piano and violin, Grieg; string quartet, No. 5, Beethoven.

The College of Music will present pupils from the class of Mary Venable in a piano recital at the Odeon, May 9. Alma Beck, a pupil of Madame Dotti, will be heard in recital at the Odeon, May 5. Lino Mattioli presented a number of his pupils in a song recital at the Odeon last week, showing the excellence of his work and the fine material he is developing at the college.

Mrs. Province Pogue, who is steadily progressing under the careful tuition of Madame Dotti at the College, sang in a recital, April 23, with others of Madame Dotti's advanced pupils. Her voice has gained in strength and sweetness, and she sang her selection, "Le Nil," with delightful ease.

JESSIE PARTLOW TYLER.

### MUSIC IN DETROIT.

Detroit, Mich., April 19, 1913.

The various courses of concerts by outside artists having been finished, faculty concerts and pupils' recitals are the order of the day. Tuesday evening, April 8, a faculty concert was given at the Detroit Conservatory Hall. The following program was presented: Sonata, op. 45, for piano and violin by Grieg, Myrtle Miller and William Grafing King; aria, "How Could I Fain Have Slumbered," by Weber, Elizabeth Moore; "Preislied," by Wagner-Wilhelmj, Kathleen Lovett; songs, "March Wind," "Song of April," "Come to the Garden, Love," by Salter, Elizabeth Moore; six duettos, op. 18, by Godard, Kathleen Lovett and William Grafing King; "Ave Maria," by Bach-Gounod, Miss Moore, Mr. King and Miss Miller.

Friday evening, April 11, the Delta Chapter of the Mu Phi Epsilon Sorority gave a concert at the Young Woman's Christian Association auditorium. Helen Fitzsimmons, Edith Larowe and Mary Commons contributed piano numbers; Elizabeth Moore, soprano, sang a Lehmann cycle, "The Life of a Rose"; Frieda Gagel, contralto, sang an aria from "Nadeschda," by Thomas; Frederica Moebis, violinist, played the "Faust" fantasia, by Wieniawski, and Mildred Schaffer and Marjorie Cleland gave "King Robert of Sicily," by Rosseter Cole.

Friday evening, April 11, the Haydn String Quartet gave its last concert of the season at the Ganapol Hall, and on Saturday evening, April 12, under the auspices of the Alliance Française, there was given at the Hotel Ponchartrain a program of compositions by Henri Matheys, first violinist of the Haydn Quartet and head of the violin department of the Ganapol School of Musical Art. The latter program included works for the violin, piano, voice, and a melodrama and proved to be of unusual interest.

Tuesday evening, April 15, at the Detroit Conservatory Hall, Katharine Miller, soprano, pupil of Mrs. Charles Clements, gave a recital, presenting a varied and well chosen program. She was assisted by Myrtle Miller, pianist, and Llewellyn Renwick, accompanist.

At the annual meeting of the Tuesday Musicale, held on April 15, the following officers were elected for the ensuing year: President, Jennie M. Stoddard, vice-president, Frances Sibley; secretary, Mrs. Theodore O. Leonard; treasurer, Mary A. Cook; librarian, Clara Koehler-Heberlein. Mrs. De Witt H. Taylor, Mrs. Mark B. Stevens and Louise Unsworth Cragg were elected to the executive board for a term of three years. Frances Sibley and Jennie M. Stoddard will attend the biennial of the National Federation of Musical Clubs, in Chicago, the week of April 21-26, as delegates from the Tuesday Musicale.

JENNIE M. STODDARD.

### Ilse Veda Duttlinger Sails.

On the Kaiser Wilhelm II, which sailed from New York, Tuesday, April 29, were many of the Metropolitan Opera House and Chicago-Philadelphia Opera artists, also several instrumentalists of note, including the three violinists, Elman, Zimbalist and Miss Duttlinger. The last named will go immediately to London to arrange for her appearance there in June with the London Symphony Orchestra at Albert Hall. Then she will proceed to St. Petersburg to go over the dates for her Southern Russia tour in September, after which she will take up her summer residence in Dresden about the end of May, where she will coach with Professor Auer. Miss Duttlinger has been in America for the past four months looking over the field for a possible American tour, which may bring her back to these shores next season at the close of her European engagements.

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| No. 1. | OFFERTOIRE         | 60 |
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| " 3.   | ANDANTINO GRAZIOSO | 60 |
| " 4.   | CANZONE            | 60 |
| " 5.   | COMMUNION IN E     | 60 |
| " 6.   | SORTIE             | 60 |

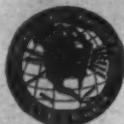
The *Offertoire*, as is fitting, does not create a mood, but affords a smoothly flowing melody, sometimes in one voice, sometimes in another, contrasted with interesting counter-melodies; the *Berceuse* possesses in a high degree the ingratiating swing which the title implies; the *Andante grazioso* is distinguished by rhythmic and dainty grace; the *Canzone*, in contrast, is conceived in a style quite modern and free, the second part in particular being peculiarly pastoral in character; the *Communion* gives voice to an exalted spiritual elevation, creating a definite atmosphere befitting the act of worship; the *Sortie* is a straightforward march, which moves with dignity, introducing a stirring pedal melody.

Altogether, this is the best set of organ pieces to appear for some time. They are easy yet intensely musical, and within the technical grasp of every organist.

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### HOW JOHN McCORMACK WAS RECEIVED IN CANADA.

The above unique telegram shows the nature of the enthusiastic welcome extended to the great Irish tenor in Canada, where his recent successes were most brilliant. Mr. McCormack experienced a sense of deep joy after reading this cordial message assuring him of the loyal support of the public and management at Edmonton.



### Vera Barstow, Soloist with Boston Symphony.

Seldom does it fall to the lot of an artist to win the coveted prize of appearing as soloist with the Boston Symphony Orchestra after only one short year before the public, but such an honor belongs to Vera Barstow, the gifted young American violinist.

Last Thursday evening, April 24, in Sanders Theater, (Harvard College) at Cambridge, Mass., Miss Barstow was the enthusiastically received and applauded soloist at the eighth and final concert of the season by the Boston Symphony Orchestra in Cambridge. Miss Barstow chose the concerto in B minor by Saint-Saëns, to which she brought a luminous reading and a display of violin mastery that immediately established her firmly in the favor

credit upon that master. Seldom has a Cambridge Boston Symphony audience bestowed such salvos of applause upon an assisting violinist as Miss Barstow was made the recipient of last Thursday evening in Sanders Theater.

### Regneas Studio Musicals.

An attractive program was presented in the Regneas Studio, New York, on the afternoon of April 14. German, French and English songs were delightfully rendered by Gladys Axman and Dr. Leo Lieberman. Cara Sapin sang the "Gioconda" aria (Ponchielli) and a group of songs in English with great success. The "Hänsel and Gretel" excerpt (Humperdinck) with Merced de Pina as Hänsel, Cleo Gascoigne as Gretel, Pauline Washer as the Sandman, and Nell Wing as The Dewman, was most interesting. Other pleasing numbers were Rossi's "Ah! Rendimi" ("Mitrane"), sung by Grace Munson-Allen; a group of songs by American composers, sung by Marie Kimball; the "Spirit Song" (Haydn) and "Waiting" (manuscript), by Warner, the composer at the piano, sung with his usual excellency of style by Wilbert Embs. The accompanists of the afternoon were Daisy Foster and Umberto Martucci. There was a large and appreciative audience present. The singers were all artist pupils of Baernstein-Regneas, and the program was as follows:

- |                                    |       |                |
|------------------------------------|-------|----------------|
| L'Automne                          | ..... | Massenet       |
| Dr. Leo Lieberman.                 |       |                |
| Gesang Weyla's                     | ..... | Wolff          |
| Mainacht                           | ..... | Brahms         |
| Traume                             | ..... | Wagner         |
| Gladys Axman.                      |       |                |
| Aria, Gioconda                     | ..... | Ponchielli     |
| Cara Sapin.                        |       |                |
| Hänsel and Gretel                  | ..... | Humperdinck    |
| Hänsel                             | ..... | Merced de Pina |
| Gretel                             | ..... | Cleo Gascoigne |
| Sandman                            | ..... | Pauline Washer |
| Dewman                             | ..... | Nell Wing      |
| Ah! Rendimi (Mitrane)              | ..... | Rossi          |
| Grace Munson-Allen.                |       |                |
| O, Let Night Speak of Me!          | ..... | Chadwick       |
| The Robin Sings in the Apple Tree  | ..... | MacDowell      |
| The Nightingale Has a Golden Lyre  | ..... | Whelpley       |
| Marie Kimball.                     |       |                |
| Ah, Love but a Day                 | ..... | Protheroe      |
| Dr. Lieberman.                     |       |                |
| Chanson Indoue                     | ..... | Korsakow       |
| Seh' ich deine kleinen Füsschen an | ..... | Rubinstein     |
| Oh, Thou Billowy Harvest           | ..... | Reichmaninoff  |
| Gladys Axman.                      |       |                |
| Spirit Song                        | ..... | Haydn          |
| Waiting (M.S.)                     | ..... | Warner         |
| (Accompanied by the composer.)     |       |                |
| Wilbert Embs.                      |       |                |
| Sylvia                             | ..... | Chapman        |
| That's Life                        | ..... | Strauss        |
| If I Were a Raindrop               | ..... | Strauss        |
| The Fairy Pipers                   | ..... | Brewer         |
| Cara Sapin.                        |       |                |

Akos Buttykay, the Hungarian composer, has written music to a libretto by Eugen Mohacsy, called "Kaspar Hauser."



VERA BARSTOW.

of the conservative audience. The intricate figures abounding in this lovely Saint-Saëns concerto were negotiated with the abandon of a seasoned virtuosa, while the cantabile passages were sung on the strings in bewitching fashion. It is almost needless to record here the fact that Miss Barstow was magnificently supported by the Boston Symphony Orchestra under the baton of Dr. Karl Muck.

Last year marked Miss Barstow's first season on the concert platform, and the extent of her phenomenal rise in her chosen career within one short year before the public is best judged of by her having already made a solo appearance with the Boston Symphony Orchestra.

Vera Barstow studied with Luigi von Kunits, both in this country and Vienna, and she certainly reflects great



## UNITED SINGERS' WAGNER CELEBRATION.

For the benefit of the German Teachers' Seminary of Milwaukee, Wis., a thousand or more singers united under the direction of Frederick Albeke and Carl Hein at the New York Hippodrome, Sunday evening, April 27, in a Wagner centennial celebration. It is understood that the original conception of the affair lay with Mr. Hein, conductor, previous to Mr. Albeke, of the United Singers of



SCHUMANN-HEINK.

New York, Inc., and the worthy and successful carrying out of the idea is due to him and the co-operation he secured from German circles.

Mr. Hein conducted the last number on the program, Wagner's "Liebesmahl der Apostel," undoubtedly the most difficult as well as the most artistic and imposing choral number of the program. The work was sung with splendid unity by a special chorus of 300 men, who, in separate choral bodies, sing regularly under the Hein baton. They knew their conductor and obeyed his stick, behind which there lay the fire and force needed to awaken enthusiasm and bring out the best in the singers. Climaxes of utmost power came from the body of men and orchestra combined, along with fine working out of detail.

One thing, however, should be severely criticised, and that is the wandering on and off the stage by unemployed singers or others during the music; this is utterly unworthy of a dignified occasion and should not have been tolerated. If the singers devote the evening to music, it should be with whole heart. The same thing occurs at the triennial Saengerfest affairs and should be stopped once for all. There was an invisible chorus of men and boys behind the scenes, which did good work.

Undoubtedly the thing uppermost in the memory of most people after they left the concert was the magnificent singing of Madame Schumann-Heink, who won her audience at the outset and enthralled hearts and minds with her glorious, soulful singing, appealing to patriotism in her first encore song—Wolf's "Heimatliebe," or "Love of Home"—and finally caused five thousand people to smile,

then titter, then laugh aloud at the humor portrayed through clean cut enunciation and facial side play. This was in her second encore song, in which the text between the old German mother and her daughter tells that the girl wants no gown, no hat, no cow, but "wants a man." Before that Madame Schumann-Heink sang the Erda scene and "Träume" with high F's of beautiful quality, repose such as a Nikisch possesses, and always a distinctness of utterance that propels every syllable to the furthest nook. Three recalls and a big bunch of roses followed.

Madame Schumann-Heink's gown of white silk, a tri-colored ribbon across the corsage, and a dozen golden shining decorations and ribbons, set off her imposing figure. The fresh youthfulness of her voice, the emotional impulse behind it, and much more of indescribable quality and quantity, contribute to an ensemble which makes this prima donna sui generis.

Under conductor Albeke the United Singers sang the "Pilgrims' Chorus," "Sailors' Chorus," "Battle Hymn" and "Hail, Bright Abode," the female chorus of 300 assisting in the last named and in the "Messengers of Peace" and "Spinning Song," all with bright tone and good attack. It is wonderful what associated amateurs can accomplish in the matter of high notes; the women had no trouble whatever in reaching and sustaining high G sharps and A's in the "Messengers" or the still higher B's of "Hail, Bright Abode." Singly, very few of them, most probably, could sustain these tones; united, they did it effectively.

Conductor Albeke earned the respect of all musicians by his quiet manner and methods, which carry with them the confidence of authority if not the enthusiasm of warm temperament.

Madame Schumann-Heink's second solo number was the aria of Adriano, from Wagner's youthful opera, "Rienzi," in which her voice appealed to all, so that a roar of applause broke in ere the air was finished, indeed between sections. To hear such a storm of appreciation must be wonderful to the singer herself (accustomed as she is to it) and to know that it comes from the hearts of thousands as spontaneous acknowledgment of gratitude.

It is impossible to say anything of Schumann-Heink not expressed in the old line, "She came, she sang, she conquered!"

Previous to the musical portion of the evening Mr. Minte, president of the United Singers, delivered a graceful speech, followed by a lengthy poem by Dr. Emanuel Baruch, devoted to Wagner's life work and ideals. Mayor Gaynor was to have delivered an address, but hoarseness prevented.

## RITTENBAND VIOLIN RECITAL, MAY 2.

Jacob Rittenband, the well-known Newark (N. J.) violinist, will give a recital in Wallace Hall, Y. M. C. A. Building, Friday evening, May 2. Mr. Rittenband has been studying this season with Anton Witek, concertmaster of the Boston Symphony Orchestra, and Herwegh von Ende, director of the Von Ende School of Music of New York. Undoubtedly under such guidance he has gained considerably, as will be seen next Friday. A very interesting program has been arranged as follows:

Sonata, C minor, op. 45.....Grieg  
Concerto, G minor, op. 26.....Bruch  
Celebrated Air.....Bach  
Liebesfreud.....Kreisler  
Les Parfades, op. 11, No. 2.....Pente  
Ungarische Tanz No. 4.....Brahms-Joachim  
Souvenir de Moscow.....Wieniawski  
Caprice Basque.....Sarasate

Edith Evans, of the Von Ende School faculty, will assist Mr. Rittenband at the piano.

Wiesbaden's Royal Orchestra, under Professor Mannstaedt, had a favorable season.

## Talented Von Klenner Pupil.

Lucy B. Dickinson, a young girl from Birmingham, Ala., pupil of Katherine Evans Von Klenner, sang for a MUSICAL COURIER representative recently at Madame Von Klenner's studio, 952 Eighth avenue (near Fifty-sixth street), New York.

Miss Dickinson is the possessor of a beautiful high soprano voice, with good middle register. Even now she sings classical French and German songs, and operatic arias with fine enunciation and expression. Before coming to New York this young girl studied with Pauline Gurganus (pupil of Madame Von Klenner), director of the vocal department of Judson College, Marion, Ala. Miss Dickinson is about to return to her home in the South for the summer; en route she has been engaged to sing before the students of the Women's College, Anderson, South Carolina, and all the leading roles at the Judson College Commencement, Marion, Ala.

Madame Von Klenner will sail for Italy soon, where she will spend some time investigating conditions for placing young singers in opera there; she will return however in time to open her summer school at Point Chautauqua, Lake Chautauqua, New York, July 1.

## Lewis Richards Plays with Capet Quartet.

After a successful tour through Spain this past winter, and a brilliant Berlin debut, the American pianist, Lewis Richards, was recently heard in Brussels, where he assisted Capet's Quartet in two evenings of Schumann and César Franck works. They played the Schumann quintet, op. 44, for string quartet and piano, and the César Franck quintet in F major, winning unanimous praise from the public and press. Mr. Richards showed an extraordinary musicianship, adapting his broad and refined conception to the distinguished interpretation of the Capet Quartet and contributing largely to the superb ensemble with which



LEWIS RICHARDS.

these two works were given. But Mr. Richards had still more occasion to display his pianistic brilliancy in the Schumann sonata No. 1 in A minor and César Franck's sonata in A major. Here his excellent mechanism, fine tone and variety of nuancing were shown to advantage. (Advertisement.)

## Summer Course for Teachers and Students. Opera, Oratorio, Lieder.

RECENTLY in one of her short studio talks Madame Maigille said: "Until we grasp the importance of equal registration for the voice and purity in emission, all aims at style, diction, and repertory avail little to the aspiring singer; when we hear artistic singing by a voice badly placed, our pleasure is greatly diminished. There are a number of celebrated singers who would be ranked as much greater singers if they succeeded in producing their tones by the laws of bel canto."

Among the pupils who have won distinction on the Operatic, Dramatic and Concert stage, and in Oratorio and Church work, the following well-known names are appended:

Grace George  
Sabery D'Orsall  
Irene Hobson  
Olive Celeste Moore White  
Elsa Norton  
Elsie Busby  
Mrs. Alice Michner Goff  
Miss Morrow  
Miss Mary Thornton  
Miss Beatrice McKenzie  
Miss Margaret Kaufman  
Miss Emma S. Buckman  
Miss I. D. Carter  
Mr. Frank Homa Leonard  
Mr. S. Evans Clark  
Mr. Wm. J. Johnson  
Mr. Harold Edgar  
Mr. John Cronie  
Mr. George M. Vail  
Mr. Eugene W. Adams  
Mr. George Stuart Christie  
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"Madame Maigille belongs in the front rank of American Voice teachers. For over a decade she has taught in her New York and Brooklyn studios pupils from all sections of the United States, and many of these are today filling lucrative positions on the operatic, dramatic and concert stage, and as church soloists; a number are teaching, and numerous men and women in society owe the cultivation of their voices to this accomplished woman."

"Madame Maigille has the unique distinction, also, of having successfully trained many male voices. Madame Maigille's method—and whether all believe it or not, there is a scientific method—demonstrates the necessity and consistency of placing the voice according to the old Italian system, a system generally recognized but not always understood."—Extract from "Musical Courier," New York.

Yours very truly,

HELENE MAIGILLE.

Carnegie Hall, New York

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Rosina Laborde (teacher of Emma Calvé and Marie Delma) said of Mme. Maigille: "Nothing less than genius in the difficult art of developing voices."  
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## GREATER NEW YORK

New York, April 28, 1913.

The April concert at Aeolian Hall given by the Musicians' Club, David Bispham, president, was a kaleidoscope of interesting numbers; "almost high class vaudeville," said one member of the club, and this is intended without disparagement. Clifford Demarest, at the organ, opened the program with his own melodious and characteristic "Pastoral Suite," receiving big applause. Walter Lawrence, boy soprano, sang "With Verdure Clad" well and with clean cut scales. Mrs. Curtis Burnley, reader, was most entertaining and versatile. Hans Kronold's cello numbers, announced by himself, were "Berceuse," Mlynarski; "Declaration d'Amour," Rebikow; "Feux du soir," Rebikow; "Danse Russe," Simon. This was a beautiful group of Russian music, greatly interesting the audience, Edward Rechlin playing able accompaniments. Donald Chambers followed; he has a fine, resonant voice, of splendid quality. Margaret Volavy played piano pieces by Bortkiewicz, Fibich and Smetana, this Bohemian music all having distinct flavor; she has splendid technic and bravour. Dion W. Kennedy played introduction and allegro, composed for the Aeolian pipe organ by Moritz Moszkowski, displaying the big instrument in great style. Mary Jordan, beautifully gowned (with "harem effect," said the women's column reporter), sang Saint-Saëns' "My Heart at Thy Sweet Voice," receiving her share of applause, and Orville Harold followed with two songs; he has a superb voice and sang beautifully, giving a high D flat twice. Delightful singing was that of Grace Kerns in a group of four songs. The accompanists were Fay Foster, Florence Wessell, William Janaschek, C. L. Safford, Philip Sipser and Harry Woodstock, and the hall was, perhaps, three-quarters full.

Prof. Cornelius Rubner played a Wagner program, mainly his own effective piano transcriptions, in the April 23 recital at Columbia University, in the Horace Mann Auditorium, as follows:

Tannhäuser March.  
Spinning Song from The Flying Dutchman.  
Siegfried's Love Song from The Valkyrie.  
Wotan's Farewell and Fire Music.  
Meistersinger Paraphrase.  
Liebestod from Tristan and Isolde.  
Siegfried's Funeral March from Götterdämmerung.

The opening march was a veritable tour de force, with many fine lyric moments. The "Spinning Song" was full of grace, the laughter of the maidens a distinct illusion as played by Professor Rubner. In the "Meistersinger" music there was an outpouring of tone without noise and of tremendous climax; in the "Liebestod" one heard at times three simultaneous themes, all done with apparent ease, though it must have cost many hours' work. The final "Funeral March" had in it noble dignity, with flourishes of unexpected effectiveness. It was an hour of tremendous climaxes, the piano representing a veritable symphony orchestra in its variety and volume of tone. Today, April 30, at four o'clock, at Horace Mann Auditorium, the recital by Professor Rubner and Dagmar deC. Rubner takes place, two-piano pieces and songs to be sung by Lillian Sherwood-Newkirk constituting an interesting program.

Abby Putnam Morrison, soprano, one of the artist-pupils of William Nelson Burritt, gave a recital at the Burritt Studios, April 18, assisted by Katherine Burritt, contralto, and William James Stone, accompanist. The program consisted of four groups of songs, the first composed of songs of the Italian school, Gluck, Tosti and

Puccini; the second, of songs by the modern composers, Salter, d'Albert, Leoni, Wells and Hammond; the third, of French songs by Hahn, Massenet, Hahn and Saint-Saëns, and the last by the American composers, Saar, Ware, Anderson and Rummel. This was the eighth and last of a series of spring recitals by Mr. Burritt's pupils, who hail from all over the United States, and the last recital at that studio. The pleasure given to large and interested audiences this spring must have been some compensation for the tireless work and energy expended on the recitals. Miss Morrison's friends filled the roomy salon, and they greatly enjoyed the singing and the large variety of songs, for she has a charming lyric soprano voice, clear and limpid, allied with refinement and charm. Miss Burritt made her last appearance before marriage in the closing number, the duet from "Lakme," which elicited continued and enthusiastic applause. Mr. Burritt has issued the following announcement:

New York City, April 15, 1913.

Mr. William Nelson Burritt, teacher of singing and voice specialist, announces that because of the rapid change of East Thirty-second street to a congested business district, he is leaving his present studios to occupy, on and after April 24, new and attractive studios which he has built in a quiet art center, at 128-A East Nineteenth street, near Irving place.

Telephone, Gramercy 3848.

Berthe Genthon, mezzo soprano, gave a song recital in Crescent Hall, Jersey City, April 23, having the assistance of Florence Carrick, reader; Elfride deHaan, pianist, and E. P. Genthon, accompanist. Miss Genthon has a light mezzo soprano voice of agreeable quality, but sometimes forces it, resulting in lapse from pitch; hoarseness may account for this. Exceptionally clear and distinct enunciation is an unusual attribute of her singing; it may be stated that it is impeccable. Her principal numbers were "Nobles seigneurs, salut," and Arditi's waltz song, "Parla." The pianist succeeded in playing Rachmaninoff's celebrated prelude in waltz time. About 150 friends applauded the participants.

Rosalia Chalia has introduced something novel in her salon musical, which she calls "Spanish Silhouettes," her recital at Hotel Plaza, April 23, calling forth admiration. "M. K. S." hands in enclosed mention of the affair: "Madame Chalia's recital is something entirely different from the usual, and her presentation of 'Spanish Silhouettes' was most artistic and pleasing. She sang with much feeling, and her Southern beauty was fascinating in the various beautiful Spanish costumes. Senoritas Carmen and Flores Fernandez assisted, dancing with Spanish grace and fire. Senor Arnell accompanied Madame Chalia on the guitar. Prof. Henry T. Fleck gave an address during the intermission, explaining portions of the program. Madame Chalia expects to give similar entertainments in private homes next season. Beautiful flowers were handed her, the star showing herself a capable actress; the 'Tango Gaditano' and 'La Matchida' at the end of the program were lovely and possessed grace and spirit. The dancers wore beautiful Spanish mantillas. Senor deSalas, Consul General for Spain, sat in a box gaily draped with Spanish and American flags."

The marriage of Katherine Burritt, only daughter of William Nelson Burritt and Mrs. Burritt, to Harold S. Deming, took place on the evening of April 23 at the studios, 35 East Thirty-second street, now removed to 128 East Nineteenth street. A large reception followed, to which the friends of parents, bride and bridegroom, were invited. It was a notable gathering in that so many artists, painters, sculptors, writers, authors, actors and musical people were present. Kurt Schindler and Dr. Edouard Blitz were of the last named. Miss Burritt has

many friends in all walks of life, for she is a girl of unusual personality. A double quartet of unaccompanied women's voices sang before and following the ceremony, these numbers: "Last Night," Kjerulf; "Annie Laurie," Buck; "Wedding March," Södermann. Stationed on the balcony, the octet sang most effectively, as might be expected from these singers, all Burritt pupils. They are Helen Loos, Ama Avery, Mrs. R. F. Rabe, Elinor Castle, Genevieve Cherry, Mabelle Shriver, Helen Waldo and Enid Johnson. Some of these gave recitals during the spring course referred to in the foregoing. Mr. and Mrs. Deming are to be at home after May 15 at 128 East Nineteenth street.

Emil Rhode conducted the Monday Evening Choral Society meeting at the Fordham Club (Mott Haven district), where the society gave a well attended concert on April 21. Schumann's "Gypsy Life," a capella choruses, the "Spinning Song" by Wagner, and the difficult finale from Mendelssohn's unfinished opera, "Lorelei," with soprano solo by Katherine Reynolds Cregin, were the principal choral numbers. They sing with animated expression, remain definitely on the key in unaccompanied songs, and in Cowen's "Rose Maiden" chorus gave out a high B flat of surprising volume and sweetness. Mrs. Cregin has a voice of considerable strength, singing Brahms songs with dignity, and the "Jewel Song" from "Faust" brilliantly. Fred S. Burgy, tenor, surprised everyone by a beautiful high C in "Salve dimora," which was followed by the encores, an Irish ditty and Harriet Ware's "Mammy's Song." Luella Wait-Bowman's pure tone and tasteful violin playing brought her flowers galore. Other participants were Edna Mae Stocker, who had a cold, Mrs. Burgy and Mrs. Rhode, the two last playing capable accompaniments. A large audience attended and applauded, and Mr. Rhode is to be congratulated on the good showing made by his forty singers, divided as follows: Nineteen sopranos, ten altos, seven tenors and seven basses. Officers of the society are William Riemenschneider, president; E. E. Haskell, treasurer, and Adele Lowen, secretary.

Henrietta Speke-Seeley's vocal pupils at Richmond Hill, L. I., united in a song recital at the Richmond Hill Club-house, April 18. The wide variety and scope of the concert is best seen by perusing the following program:

Tuscan Folksongs	Lucille Hartford and Hannah Harris.
Know'st Thou the Land (Mignon)	A. Thomas
Laddie	Emily Myerrose.
One Fine Day (Madame Butterfly)	Thayer
The Little Silver Ring	Helen Black.
The Dove	Henrietta Behnken.
Letter Duet (Marriage of Figaro)	Mrs. Harris.
If No One Ever Marries Me	Mrs. Hartford.
Sapphic Ode	Miss Myerrose and Miss Behnken.
A Night in June	Mozart
Still Wie die Nacht	Miss Myerrose and Miss Behnken.
The Dawn	Rogers
Good By Sweet Day	Miss Black.
The Yellow Hammer	Goring Thomas
Do Blis wie eine Blume	Mrs. Harris.
To You	Bohm
	Leoni
	Miss Myerrose.
	Vannah
	Lehmann
	Mrs. Hartford.
	Cantor
	Oley Speaks
	Miss Behnken.

John Barnes Wells and Mrs. Wells rejoice over the advent of a baby daughter, whom they have named Dorothy Heverin Wells. Mr. Wells sang in Boulder, Col., April 8, and in Williamsport, Pa., recently, when the local daily said:

Mr. Wells fully attained to the highest expectation of his audience, for he won his way into each heart from the first note. He possesses a voice and most pleasing personality, full of temperament and great dramatic quality. It is of ravishing sweetness, with an extreme range and great power, yet full of exquisite sympathy and color. He responded with several Irish songs and his own dainty "If I Were You."—Boulder Daily.

Mr. Wells made a splendid impression at the recital, Dickinson Seminary, and after every group was forced to return for an encore. He has a voice which is both strong and of a fine cadence in all the register with the power and knowledge to send it into the upper registers with apparently little effort. He sang English songs, German songs, and four Indian melodies, closing with a group of six, three by himself and three by Harriet Ware.—Williamsport Daily.

Carl M. Roeder's students' recital at the Engineering Building, West Thirty-ninth street, occurs tonight, April 30. Last night he was in charge of a concert of the Women's Society of the Alexander Avenue Baptist Church (of which he is organist), the Choral Society of the church singing, assisted by the following solo artists:

OPERA ON THE BOWERY.  
The Zuro Opera Company is holding forth at the Thalia Theater and the Naples Opera Company is at the Garibaldi Theater.



"TICKETS FOR THE OPERA, SIR?"



MONSIEUR AND MADAME MULCAHEY.



Eleanor Owens, soprano; R. Norman Joliffe, baritone; Olive Hampton, pianist, and Sascha Jacobson, violinist.

John W. Nichols, of New York, sang the tenor solos in Haydn's "Creation" for the Monday Night Musical Club, of Alliance, Ohio, recently, and in calling attention to the excellence of his performance, a critic stated:

John W. Nichols, of New York, sang the tenor parts beautifully. Every tone was perfect. He has a lyric tenor voice of unusual sweetness. His enunciation is perfect, which is a great advantage in sacred singing. He sang with ease and force, and was given a splendid ovation by the audience.—Daily Review, Alliance, Ohio.

Mr. Nichols has just been engaged to sing Leoni's "Gate of Life" for the Choral Society, at Fishkill, on May 27.

Elena de Olloqui, the pianist, appeared at the People's House, Executive Mansion, Albany, N. Y., last week, with Minnie Tracey, the soprano. She will play solos at the Women's Philharmonic concert soon. Senora de Olloqui has appeared with the Touche Orchestra in Paris, playing the Liszt concerto, and studied with Wager and Swayne in that city.

The regular monthly meeting of the Fraternal Association of Musicians was held Tuesday evening, April 29, at Hotel Marseilles, Broadway and 103d street. An important business meeting at 6.45 preceded the dinner, which was served at 7.30 o'clock. At 9 o'clock there followed a lecture on the "Humor of Charles Dickens," illustrated by dramatic readings by the well known Shakespearean actor, Frederick Paulding. Hans Kronold, the well known cellist, was guest, and played solos.

Christiaan Kriens, the violinist, gives a recital, with Margaret Anderton, pianist, for the Friday Morning Club, of Worcester, Mass., April 30. Three of his own charming violin solos are on the program, as follows: "Sous du Soir," from the suite, "In Holland"; "Vilanelle," and "Caprice."

Moritz E. Schwarz plays pieces by Mendelssohn, Rogers, Tschaiakowsky, Spohr and Widor, at his organ recital today, April 30, in Trinity Church, at 12.20 noon. The recitals last forty minutes. Next Wednesday, May 7, he plays the following program at noon:

Grand Chœur in B flat,.....Dubois  
Entrée Nuptiale.....Rousseau  
Prelude and Fugue, G minor.....Bach  
Romanza, La Reine.....Haydn  
Allegro Symphonique.....H. B. Day

Some young artists in whom manager Alfred M. Gouldon is interested are making their way in Europe. Marie Deutscher, a Spiering artist-pupil, played at the Schiedmayer-Manthey Saal, Berlin, March 16, and of her playing a local paper said: "She proved herself far advanced in technical knowledge, as well as in the development of her genuine musical instincts. She has fire and enthusiasm." Eleven-year-old Max Pouch is another violin wonder who made a hit, according to Die Offenbacher Zeitung, which says, in part: "He has an astonishing technic, his bowing is elegant, his facility unusual, and he plays with taste and warm expression." Mr. Gouldon expects to go to Europe in June.

Franklin H. Sargent, president of the American Academy of Dramatic Arts, gave the first of a series of addresses on "The History of the Stage," under the auspices of the Alumni Association of the Academy, at Studio Hall, April 27. He spoke on "The Greek Theater," and photographs were shown, with appropriate music. Mr. Sargent is a past master in the art of interesting people, his knowledge of what to say being equalled by his knowledge of how to say it.

J. W. Parson Price, for many years at 55 West Twenty-fifth street, has removed to 2 West Twenty-ninth street, near Fifth avenue and Broadway. Julia Marlowe, Maude Adams, Doris Keane and other stage favorites of both sexes are his pupils in voice production.

Gregory Besrodny, a young violinist, assisted by Paul Jelenek, solo pianist, and Philip Sipser, accompanist, gave a recital, April 27, at Hotel Astor. He played so well that following his own "Humoresque," and also after Kreisler's "Tambourine," he had to play encores. Good tone and warmth of interpretation characterize his playing. Mr. Jelenek played Liszt's twelfth Hungarian rhapsody with dash, also adding an encore number.

Mrs. William S. Nelson issued cards for a musical reception at the house of her sister, Mrs. L. Winkhams, of West End avenue, Saturday, April 26, when professional vocal pupils of Mrs. Nelson sang, assisted by Dorothy Johnstone Bateler, harpist.

Torquay, England's popular seaside resort, had a Wagner centenary celebration recently, Basil Hindenberg conducting.

#### Successes of Else and Cécilie Satz.

The two remarkable sisters, Else and Cécilie Satz, of Berlin Waitz St. 14, have added to their already brilliant reputation by their concert tours of the past season. In England they had the honor of playing before the Queen, also Princess Victoria and retinue and the Lord Mayor. The following excerpts from their press notices in England, Scotland and Germany testify to their successes:

The Misses Satz gave magnificent performances of the works on the program (Mozart, Schumann, Brahms, Saint-Saëns and Liszt) and naturally delighted the audience. The sureness and masterliness of their playing produced in the hearer full satisfaction and serene enjoyment. Edinburgh will be glad to hear them again.—The Scotsman, Edinburgh, December 19, 1912.

The Misses Satz are both pianists of remarkable attainments and they played throughout with the utmost mutual sympathy and understanding. There was a round, full tone, but the two pianos never clashed with one another. Everything was perfectly clear and it was a mooted point whether to admire the more their interpretation or their mastery of the difficult ensemble.—Edinburgh Evening Dispatch, December 19, 1912.

The event of the evening was the Mozart concerto for two pianos played by Else and Cécilie Satz. The enthusiasm was so great that



CACILIE AND ELSE SATZ.

the artists were recalled five times.—South End Standard Essex Weekly Advertiser.

Mozart's concerto in E flat for two pianos was played by the Misses Satz with great refinement.—Morning Post.

The Misses Satz interpreted Mozart's concerto for two pianos with exquisite taste and in a brilliant style.—The Referee.

Their ensemble playing left nothing to be desired and the success of the two modest girls was a hearty and well deserved one.—Deutscher Anzeiger, Antwerp, February 14, 1913.

All of the compositions were given an irreproachable interpretation and the success of the two beautiful pianists was immense.—Le Nouveau Précurseur, Antwerp, February 13, 1913.

Else and Cécilie Satz played Bach's C major concerto for two pianos magnificently.—Die Musik, December 2, 1912.

Their ensemble is so homogeneous and their playing rhythmically and dynamically so much alike that it seemed as if only one person were at the piano.—Frankfort General Anzeiger, October 29, 1912.

With a highly developed technical skill, with genuine musical interpretation and with an admirable ensemble, Else and Cécilie Satz presented Bach's pascaglia, Saint-Saëns' scherzo and Liszt's "Pathétique" concerto.—Neue Zeitschrift für Musik, Leipzig, January 2, 1913.

The sisters Satz made one feel Bach's greatness and the enchanting merit of Mozart's concerto. It was an unusual musical pleasure.—Berlin Tägliche Rundschau. (Advertisement.)

#### MUSIC IN LOUISVILLE.

Louisville, Ky., April 22, 1913.

The two concerts given by the new Louisville Orchestra, at the Masonic Theater, April 13 and 20, have conclusively proven that this new musical organization is an unqualified success in every way. A. F. Marzian, the conductor, has had ample experience in the direction of local orchestras to fit himself for his present position, and the merits of his work as well as that of his fellow musicians was reflected in the generous and appreciative applause offered by the audiences, remarkable for their size and representative quality. While Mr. Marzian's programs were not ambitious, they were well chosen and were easily within the ability of his men. Mendelssohn, Rossini, Gounod, Offenbach, Strauss, Wagner, Verdi, Suppe, Moszkowski, Waldteufel, Bizet and Wolf-Ferrari were the composers of the numbers played, the selections from "The Jewels of the Madonna" by the latter composer being given here for the first time by this organization. One more concert is to be given this month, and it is hoped to resume the series in the early fall, with a prospect of permanent organization. Several sincere attempts have been made to furnish Louisville with a permanent orchestra, and if Mr. Marzian and his assistants succeed they will deserve the heartiest thanks of the public.

One of the great musical events of the season occurred on the evening of April 16, when the long deferred recital of Mischa Elman took place at the Masonic Theater. Mr. Elman's previous visits to Louisville have established him firmly in the affections of the music lovers of the city, and for almost the first time this year the auditorium was

filled to its utmost capacity. As usual, this artist lifted his hearers into a realm of fantasy, and, by the magic of his bow, made them forgetful of all things mundane. It seems impossible that Elman should exceed his former perfection, but every time one hears him he reveals new and wonderful powers.

The concert to have been given on April 25, by Jules Falk, the well known violinist, has been postponed until the early fall, on account of various conflicting engagements.

K. W. D.

## OBITUARY

#### Seth Chamberlain Bennett.

Seth Chamberlain Bennett, the well known vocal teacher, died April 15 in the Monmouth Memorial Hospital, at Asbury Park, N. J., where he had been taken when seized with an attack of apoplexy while instructing the Long Branch Choral Society at Townley Hall, Long Branch.

Mr. Bennett had studios in the Metropolitan Opera House Building, New York City, and in the Kinmouth Building at Asbury Park. He was sixty-eight years old and had been teaching vocal music for about forty years. Many of his pupils have been famous both here and in Europe. Among these are Vernon Stiles, Wagnerian tenor; Harriet Behnee, of the Savage "Madama Butterfly" company; Viola Bimberg, and Charles Delmont.

#### Springfield Symphony Flood Benefit.

An excellent concert was given by the Springfield (Mass.) Symphony Orchestra, April 15, in the new Auditorium of that city. The concert, which was the orchestra's closing performance of the season, was well attended, and the proceeds went to swell the coffers of the Red Cross Fund for the benefit of the flood sufferers.

Under the able direction of E. K. Janser, the orchestra gave an interesting and entertaining program, which included Mendelssohn's overture to "The Midsummer Night's Dream," the "Pilgrims' Chorus" from "Tannhäuser" and "Tabitha," a tuneful little gavotte by the director, Mr. Janser.

Charlotte Lund, soprano, the assisting artist, sang delightfully the "Tannhäuser" aria "Dich, theure Halle" and a group of songs.

#### Mattfeld at Granberry School.

George Folsom Granberry, director of the Granberry Piano School of Carnegie Hall, New York, has announced that Marie Mattfeld, of the Metropolitan Opera Company, will visit the school this afternoon, Wednesday, April 30, and will sing for the students and their friends in Chamber Music Hall, at 4 o'clock.

Madame Mattfeld will interpret songs by Brahms, Schumann, Debussy, Mozart, Marion Eugenie Bauer, Laura Sedgwick Collins and Dr. Elsenheimer. At the conclusion of the recital a reception will be tendered Madame Mattfeld in the lecture room of the school.

#### Christine Miller's Engagements.

The New York Oratorio Society, Louis Koemmenich, conductor, has engaged Christine Miller to sing the contralto part in "The Messiah" on December 26-27. This will make the eighth and ninth consecutive engagements of Miss Miller by that society.

The Birmingham (Alabama) Festival Association has engaged Miss Miller as soloist with the Cincinnati Orchestra for the evening concerts on May 5 and 6. This will be Miss Miller's third appearance this season as soloist with this orchestra under Dr. Kunwald's direction.

#### Pinney-Foster Musicals.

The second of a series of studio musicales was given by Mary Pinney, pianist, and Harriet Foster, soprano, on Monday evening, April 21, at the studio of Mrs. Foster, 235 West 102d street, New York.

Miss Pinney was at her best in numbers by Chopin, Liszt, Handel, Gluck and Rameau; and Mrs. Foster sang charmingly a varied program of songs by Handel, Rachmaninoff, Borodin, Debussy, Lefebvre, Vidal, Victor Harris and Dorothy Herbert.

#### Tina Lerner's Farewell Dates.

Tina Lerner, who sails on the steamship Prinz Friedrich Wilhelm, May 10, to fulfill her engagement with the London Symphony Orchestra, is booked for appearances up to her final day in America.

This magnetic Russian pianist will be soloist at the Richmond (Va.) Festival, May 6, and at the Springfield (Mass.) Festival, May 9.



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tions. And the string being pliable is extremely sensitive and responsive, and gives a singing tone to even the lightest bow movements. The price list shows them to be somewhat higher priced than many others. These strings are for those who have foresight enough to know that the best is by far the cheapest in the end.

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**Reimers, Society Favorite, to Return.**

Paul Reimers, the German tenor, who sang in New York during the past season at several of the most exclusive homes, has planned to visit America again next season. During the spring and summer Mr. Reimers will sing in London drawing rooms and also in recital. He sailed from New York a week ago last Saturday to fill dates closed for him in the early winter.

Mr. Reimers expects to return to New York in November.

Fritz Rothschild has been made concertmaster of the Vienna Conservatory Orchestra.

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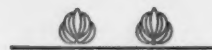
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